ROCK CANDY

HARD, SWEET & STICKY

ISSUE 1
April–May 2017
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SAXON'S DARK DAYS

THE MAKING OF 'HEMISPHERES'

GIRL THE BAND THAT TIME FORGOT

THE SAD DEMISE OF JANI LANE

VINTAGE GIG TICKETS

EIGHT – YES *EIGHT* – PAGES OF KROKUS

AEROSMITH'S 'ROCKS' REAPPRAISED

SCOTT IAN ON AC/DC

WILD LIFE

JOE ELLIOTT PICKS HIS FAVOURITE LEPPARD SHOTS

JOHN PETRUCCI'S FIRST GIG ★ DOC NEESON FROM THE ANGELS REMEMBERED ★ ROGER DEAN: ALBUM SLEEVE GURU

BILL AUCOIN: KISS MANAGER, MARKETING GENIUS ★ WHATEVER HAPPENED TO THE LADYKILLERS? ★ CLASSIC QUO ★

TWISTED SISTER FIGHT MANOWAR ★ RITCHIE BLACKMORE: SATANIC SOCCER STAR? ★

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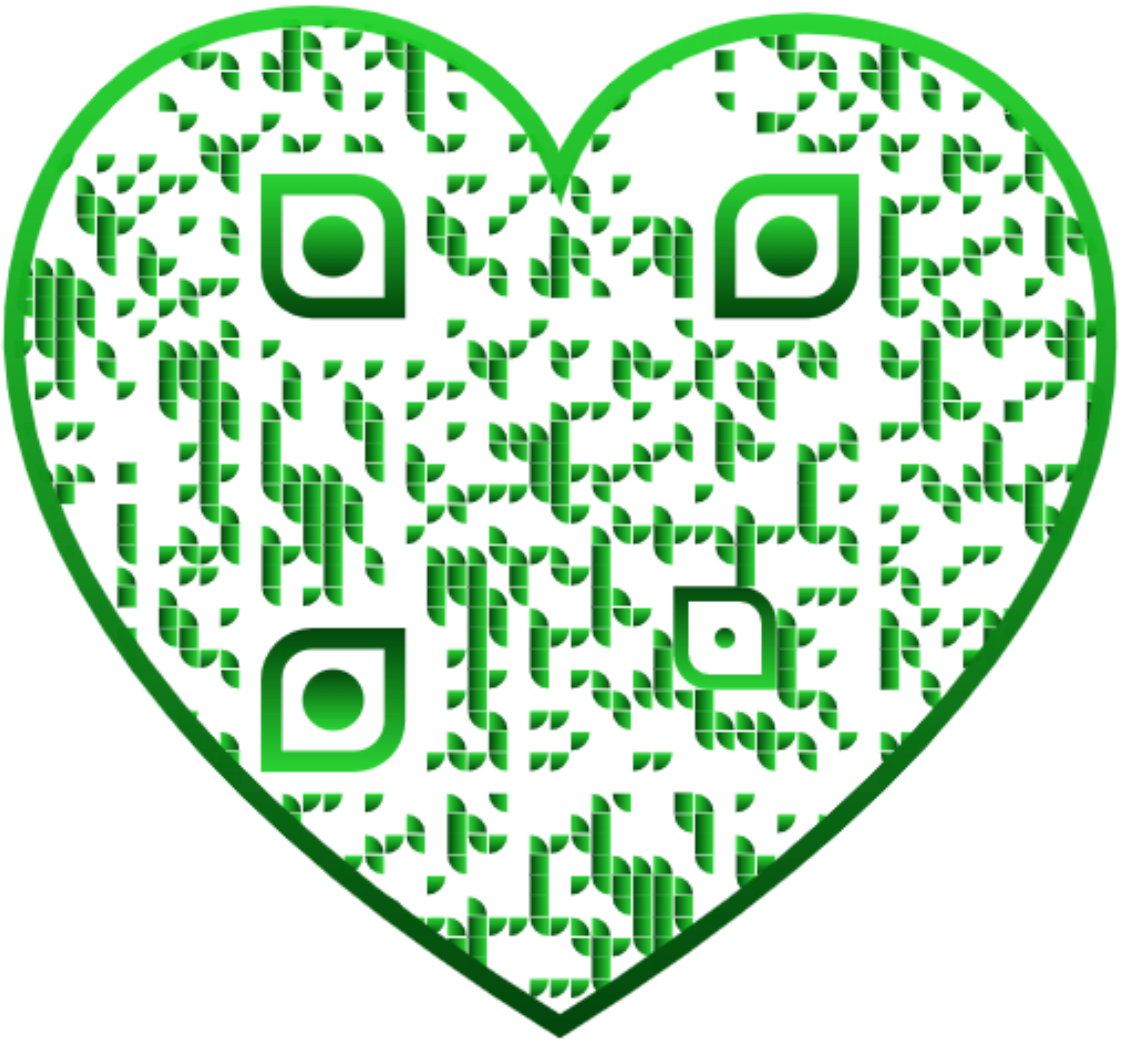

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ROCK CANDY

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FROM THE MAKERS OF...

MR MISTER
'WELCOME TO THE REAL WORLD'

WHITE LION - 'PRIDE'

TRAPEZE - 'HOT WIRE'

WINGER - 'S/T'

KROKUS - 'HEADHUNTER'

BULLETBOYS - 'S/T'

FASTWAY - 'S/T'

OUTLAWS - 'BRING IT BACK ALIVE'

RATT - 'OUT OF THE CELLAR'

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CONEY HATCH - 'FRICTION'

DOKKEN - 'BACK FOR THE ATTACK'

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KIX - 'BLOW MY FUSE'

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'TWO STEPS FROM THE MOVE'

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'WHEELS ARE TURNING'

STEVE STEVENS
'ATOMIC PLAYBOYS'

DAMN YANKEES - S/T'

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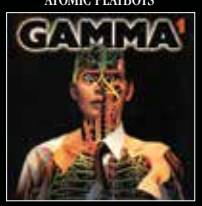


GAMMA - 'S/T'

BLUE MURDER - 'S/T'

RIOT - 'NARITA'

STRANGEWAYS - 'NATIVE SONS'

ROMEO'S DAUGHTER - 'S/T'

FM - 'INDISCREET'

HELIX - 'NO REST FOR THE WICKED'

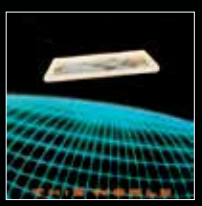
TEAZE - 'ONE NIGHT STANDS'

BURIED TREASURE

REGGIE KNIGHTON - 'S/T

CHANNEL - 'S/T'

I-TEN - 'TAKING A COLD LOOK'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ROCK CANDY

WELCOME

"SOME PEOPLE MAY WONDER why the world needs another rock magazine. They might also question why anyone would want to create a physical product rather than going for a purely digital format. Well, we here at *Rock Candy* are suckers for the old school and while others are encouraging you to emotionally invest in so-called 'future proof technology', we like to immerse ourselves in tradition and nostalgia.

WHEN THE Rock Candy record label was launched back in 2006 a lot of folk chortled at our policy of focusing on physical CDs, with shouts of it being an outdated format that nobody cared about. Well, the label has gone from strength to strength, based on the good old-fashioned notion of supplying a quality product that supporters of classic rock can cherish. This new magazine is a continuation of that philosophy. This is a publication that's resolutely driven by nostalgia for an era that provided a mountain of characters and music, both well known and obscure, crying out to be treated with respect and in detail. Not that you can't access this publication online – we've made that possible, of course – but the thought here is that having a print magazine also gives you the chance to sit down and leisurely flick through without having your retinas singed by hours and hours of UV glare.

WE WANT to get back to rock's glory days and write about the sort of artists and events that made the hairs on the back of our neck stand on end. You'll read stories here that will make you chuckle with amusement and cry with despair. These are tales that need to be told, and told by music journalists who were there at the time. These writers witnessed sights and sounds that, in many respects, can never be repeated.

WHEN WE planned this magazine we decided to present the writing and visuals in a way that fully respects the majesty of rock during the golden era – that's the '70s, '80s and, to a degree, the '90s. We want to concentrate on authentic classic rock as opposed to fringe genres. We all know where demarcation lines exist and crossing it is an irritation that most of us can do without.

ALONG WITH *Rock Candy* editor Howard Johnson and all the contributors, I hope you enjoy our new venture. We're really excited to shine a spotlight on the music we cherish and enjoy. Our experts will be highlighting great sounds, well known and less known, that float our boat – music that we hope will not only reaffirm your support, but also take you on a journey of discovery."

Derek Oliver – Master Of Mayhem
derekoliver@rockcandymag.com

ROCK CANDY

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Website:
www.rockcandymag.com

THIS ISSUE'S BIG QUESTION – WHAT'S YOUR FAVE MOUSTACHE IN ROCK?

THE TEAM
Owner and Publisher: Derek Oliver "Early Neal Schon. Fantastic 'tache and huge Afro!"

Editor: Howard Johnson "Foghat's rhythm machine Roger Earl. Walrus alert!"

Editor at Large: Malcolm Dome "Southern six stringer Duane Allman's droopy masterpiece."

Art Director: Andy Hunns "The never-changing precision shaving of Carmine Appice."

Production: Louise Johnson "David Crosby. Still persisting with the face fungus at 75. Legend!"

Creative Direction: Julia Melanie Goode "Great music and an amazing '70s moustache. RIP Glenn Frey."

CONTRIBUTORS
Mark Blake "Jonah Koslen of Breathless. There was something beautifully mournful about it."

Steffan Chirazzi "Saxon bass banger Steve 'Dobby' Dawson."

Rich Davenport "Doobie Brother Jeff 'Skunk' Baxter. A bit of a startler, even in the '70s!"

Paul Elliott "Freddie, of course!"

Jerry Ewing "It's got to be bold. It's Manowar's Scott Columbus. RIP Scott."

Dave Reynolds "Canadian pompster Michael Sadler of Saga. Once seen, never forgotten."

Christophe Senegas "Freddie Mercury. Should I draw a cartoon?"

Nicolas Senegas "Zappa. You could stick that 'tache on a football and still know it was his!"

Paul Suter "Saga's Michael Sadler. A 'tache of wonder – the choice of connoisseurs."

Philip Wilding "Neil Peart '2112' era for finesse. Frank Zappa for a strong look."

PHOTOGRAPHY
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IconicPix

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LETTER FROM THE 'ED'ITTER

Welcome to this very special first issue of *Rock Candy* magazine, which I know you'll enjoy. It's been born out of the blood, sweat and beers of rock writers and rock fans who want a magazine that speaks to (or for) them. *Rock Candy* magazine is a labour of love, created and nourished by our undying passion for rock music. All of us have been in the trenches. Many of us were writers on mags like *Kerrang!* and *Metal Hammer* when rock was in its heyday. The fun we had back then was immeasurable, the stories – some of them unprintable! – endless, the memories priceless. We want this magazine to take you back to that golden age, when the music was loud, the hair was long and your mum's sewing skills were vital! We recognise that the world has changed, and that streaming services now put music in front of you at the touch of a button. But rock's golden age deserves to be celebrated in a bigger, bolder, better and brighter way. And anyway, you can't read digital mags on the toilet!

We love this magazine, and if you do too, then please help us to carry on. Go to page 99 to show your commitment and subscribe. We've all put everything we have into *Rock Candy* magazine. Please let me know what you think of it. Rock on!

Howard Johnson – 'Ed'Itter
Email me at **hojo@rockcandymag.com**
(I promise I'll reply!)

Follow me on Twitter **@RockCandyMag** and for subscriptions info go to **www.rockcandymag.com**

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JOE ELLIOTT ON THE STORY BEHIND OUR COVER SHOT

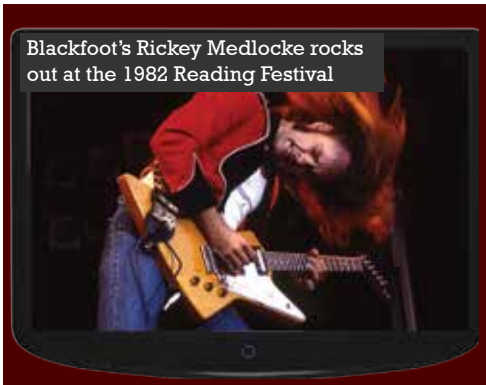
"This image – me in the Union Jack T-shirt – is iconic. And it happened by accident. We were about to shoot the video for 'Photograph' back in 1983. I was down the King's Road in London with a budget of about twenty-five quid to kit myself out. The plastic trousers were awesome, but I've got really long legs and the trousers were a little short on me, so that's where the legwarmers came in. Everybody was wearing them – David Lee Roth, people out of 'Fame'. They weren't as ridiculous then as they are now. I think the trousers were £12.99. The belt was a fiver. So I had about seven quid left in my pocket, and the Union Jack shirt was in the window of one of these New Wave shops for £6.99. So that was it. 'Photograph' was the best video we ever did. It really made us in America. So that was twenty five quid well spent!"

Photos: Cover by George Bodnar/IconicPix. Photoshop colouring work by Nicolas Senegas.
This page: Getty Images/Erica Echenberg; IconicPix/George Chin; Getty Images/Fin Costello

ROCK CANDY WRITER PLAYLISTS

THERE'S GREAT ROCK MUSIC ALL OVER THE PLACE ON YOUTUBE, FROM UNDISCOVERED CLASSICS TO FANTASTIC LIVE PERFORMANCES. THE PROBLEM IS FINDING IT. SO LET US TAKE THE PAIN OUT OF SEARCHING WITH OUR EASY-TO-ACCESS PLAYLISTS.

SIMPLY TYPE EACH HEADER INTO YOUR YOUTUBE SEARCH BOX AND ROCK!



Blackfoot's Rickey Medlocke rocks out at the 1982 Reading Festival

FIVE UNMISSABLE SOUTHERN ROCK LIVE WIG OUTS! Chosen by Derek Oliver

Blackfoot – 'Train Train' – jerryleebrock's channel
Blackfoot at the top of their game – all hair, confederate flags, cowboy boots, loon pants and eagle feather hanging from bassist Greg T. Walker's machine head. Filmed on 29 April 1982 at London's Hammersmith Odeon on the last night of their UK tour supporting the Scorpions, ringmaster Rickey Medlocke doffs his Stetson to grand pappy Shorty and then uncorks one of the finest performances of his career.

Molly Hatchet – 'Gator Country' – 11/10/1978 – Capitol Theatre (Official)
A track from Hatchet's debut album shot in Passaic, New Jersey. This barnstormer features original frontman Danny Joe Brown sporting a "Redneck Power" T-shirt and name-checking numerous fellow Southern Rockers. Watch lead guitarist Dave Hlubeck rip into his black Les Paul, flanked by henchmen Steve Holland and Duane Roland. "Damn, got me a buzz goin' tonight," says Brown at the end of this epic.

Outlaws – 'There Goes Another Love Song' – 11/10/1978 – Capitol Theatre (Official)
Shot at the same show as my Molly Hatchet choice, it would have been easy to go for a version of the Outlaws' classic 'Green Grass And High Tides'. But 'There Goes Another Love Song' shows another important side of the band thanks to its near perfect mash-up of country rock and full-on Southern flare. The Outlaws' four-man guitar army manoeuvre this song into a beautiful place and vocalist/guitarist Hughie Thomasson (RIP) wins the "Man of the Match" award.

Lynyrd Skynyrd – 'Sweet Home Alabama' – 7/2/1977 – Oakland Coliseum Stadium (Official)
Filmed at the Oakland Coliseum Stadium, California in 1977, this footage captures Skynyrd in their prime, playing arguably their best-known track. Given the bashing he gets in the song, it's fun to see Skynyrd vocalist Ronnie Van Zant cheekily sporting a Neil Young T-shirt. The band's three guitarists take turns stepping into the spotlight to unleash wickedly crafted solos. And check out the much-missed Billy Powell's grand keyboard flourishes.

Stillwater – 'Sam's Jam' – Uncle Sam's, Macon, Georgia, 1976
In an unusually smart move, this was filmed by the BBC's *Old Grey Whistle Test* TV show in 1976, live on location at the annual Capricorn Jam. Capricorn was the label that Stillwater and many other great Southern bands were signed to. Known mainly to connoisseurs, Stillwater issued two albums, with 'Sam's Jam' the highlight of their first record. It's a brilliant prolonged master blaster of prime era Southern Rock featuring three lead guitars wailing away in the finest Southern tradition.

Phil Lynott, leading Lizzy from the front as always, 1978

THE FIVE BEST THIN LIZZY PERFORMANCES Chosen by Howard Johnson

'Whiskey In The Jar' – from Musik Laden, 1973
Featuring original guitarist Eric Bell, as well as Phil Lynott on electric guitar, this early live performance from a German TV show sees the band delivering a lovely interpretation of the traditional Irish ballad, highlighting Bell's distinctive playing style and Lynott's gorgeous, plaintive delivery.

'Still In Love With You' – from the National Stadium Dublin, 1975
"Me mother is here tonight, so I'd like to play this next song for me mother," says Phil, before the band turn in a nine-minute epic rock ballad that wrings every last drop of emotion out of this cry from the heart. "*The sadness, it never ceases, Oh I'm still in love with you.*" Bitter, yet beautiful.

'Jailbreak', 'Emerald', 'The Boys Are Back In Town', 'Rosalie/Cowboy Song' – from *A Night On The Town*, 1976
Lizzy at their grooviest in what looks like a "made for TV" special. Guitarists Brian Robertson and Scott Gorham (resplendent in cool flares) are on fire here, while Lynott is in fine vocal fettle as the band deliver four of their very best numbers. Enjoy Lynott's bass playing here too, pushed enjoyably high in the mix.

Photos: IconicPix/George Chin; Getty Images/Chris Walter

Full Concert – Sydney Opera House, October 1978
The sound is so-so, but the setting is spectacular as the band rip through a hi-octane 40-minute set in the shadow of the Sydney Bridge in Australia. Standing in for Brian Downey, drummer Mark Nauseef adds punch and an animated Gary Moore means you don't even miss Robbo.

'The Sun Goes Down', 1983
Lynott appears on his last legs here, with a dead look in his eyes that appears to confirm his rumoured battle with heroin at the time. And yet his performance here, from the Regal Theatre in Hitchin on the 'Thunder And Lightning Tour', is immaculate. "*There is a demon among us and his soul belongs in hell*," sings Lynott. You can feel how close to home that lyric is.

Fiona gives it some live at the Poplar Creek Music Theater, Hoffman Estates, Illinois, 13 June 1985

FIVE SONGS THAT SHOULD HAVE BEEN MASSIVE BUT WEREN'T Chosen by Malcolm Dome

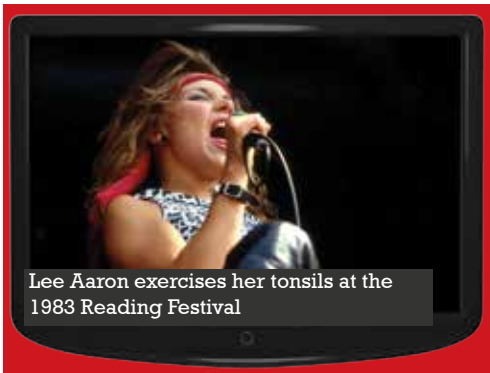
'Ain't That Just Like Love' – Fiona
Upbeat, rousing and stoking several fires all at once, this release from 1992 should have been a huge radio rock hit for Fiona Flanagan. The vocal performance is inspired, the musicianship taut and disciplined. But of course this was the grunge era, and that scuppered any chance of this undeniably ear-wormy tune getting some much-deserved attention.

'Heartline' – Robin George
A song from 1984 that is so well written, performed and produced that it's impossible to understand why it wasn't a huge hit. George had movie star looks, not to mention a faintly ridiculous medieval-themed promo video to accompany this song. But it was all to no avail. 'Heartline' failed to capture the imagination of the radio listening public. The fools!

'Lady Of Mars' – Dark Star
A stirring, thundering 1981 NWOBHM track that only suffers from a less-than-stellar production. Despite that minor drawback, this song really should have lit up the charts at the start of the '80s. A tune so good it should have seen Dark Star doing a Saxon or a Maiden. Sadly it wasn't to be.

'Burning In Love' – Honeymoon Suite
This was a minor hit in their native Canada in 1984, but should have been a worldwide breakout record for Honeymoon Suite. If 'Burning In Love', a prime slice of classic radio-friendly rock, had been recorded by Bon Jovi or Foreigner, no doubt it would have been massive. As things turned out, the band remained something of a secret. Ah, life can be cruel.

'Rock & Roll Lover' – Russ Ballard & The Barnet Dogs
Former Argent frontman Ballard wrote plenty of big numbers for the likes of Rainbow, Ace Frehley and Santana, but could never land his own hit as a solo artist. Nevertheless, the vocalist and guitarist does a superb job here on a 1981 tune portraying the emotional emptiness of a woman who's prepared to do *anything* to get a rocker on her arm.


Lee Aaron exercises her tonsils at the 1983 Reading Festival

FIVE CANADIAN ACTS YOU NEED TO (RE)ACQUAINT YOURSELF WITH Chosen by Paul Suter

Lee Aaron – Live in London, 1985
The girl from Bellevue, Ontario had it all – the voice, the songs, the band, the look. This live show, from London's Camden Palace on 19 May 1985, provides ample proof of Lee Aaron's talent. The audience looks a bit comatose, which is something of a surprise considering our girl's enthusiasm, and guitarist John Albani's porno 'tache. A combination to raise the rafters, surely...

Max Webster – Live in Barrie, Ontario, 1980
54 minutes and 50 seconds of uncompromising and dazzling proggy hard rock from an utterly unique act. Max Webster frontman Kim Mitchell looks like Brian Eno in his craziest Roxy Music days as he peels off riff after riff in front of an audience that doesn't seem to know quite what to make of it. They should have done. This is one awesome performance.

Dalbello – Live at Rockpalast 1985
An unbelievably talented lady who, despite having made pop records as a teenager, really tore things up when she finally found her own voice. This live show from Germany's respected Rockpalast shows Lisa Dalbello getting as close to the heart of rock as ever she would and her amazing songs and magnetic presence shine through. "You Germans are so tall, I just can't bear it," she says. Weird, but wonderful.

Goddo – 'Tough Times'/'Cock On', Live at City TV Chum FM, 1979
Two songs taken from Goddo's magnificently-titled 1978 opus, 'If Indeed It's Lonely At The Top – WHO CARES – It's Lonely At The Bottom Too'. These are a couple of intense, undeniably strange, and highly interesting numbers recorded for a 1979 live TV performance. Here we see Goddo – who formed in Scarborough, Ontario back in 1975 – in all of their bizarre, off-kilter glory. Guitarist Gino Scarpelli has teeth that wouldn't be allowed on TV these days, bassist/vocalist Greg Godovitz looks mighty fine in leopard skin and, lest we forget, one of the songs they perform here is called 'Cock On!' I really can see no defects.

Ian Thomas – 'Hold On'/'Pilot' on SCTV, 1981
Ian Thomas is an unbelievable songwriter whose tunes were huge American hits for artists such as Santana, Chicago and Manfred Mann. But as an artist in his own right, he remains mostly unknown outside Canada, which is a major injustice. If you think these live performances, shot at the Canadian *Second City Television* comedy sketch show, sound just like studio versions, well it's only because Thomas and his band were *that* good. I was lucky enough to see him live twice, and they're two of the best shows I've ever seen in my life.

Photos: Getty Images/Paul Natkin; IconicPix/David Plastik

FROZEN IN TIME

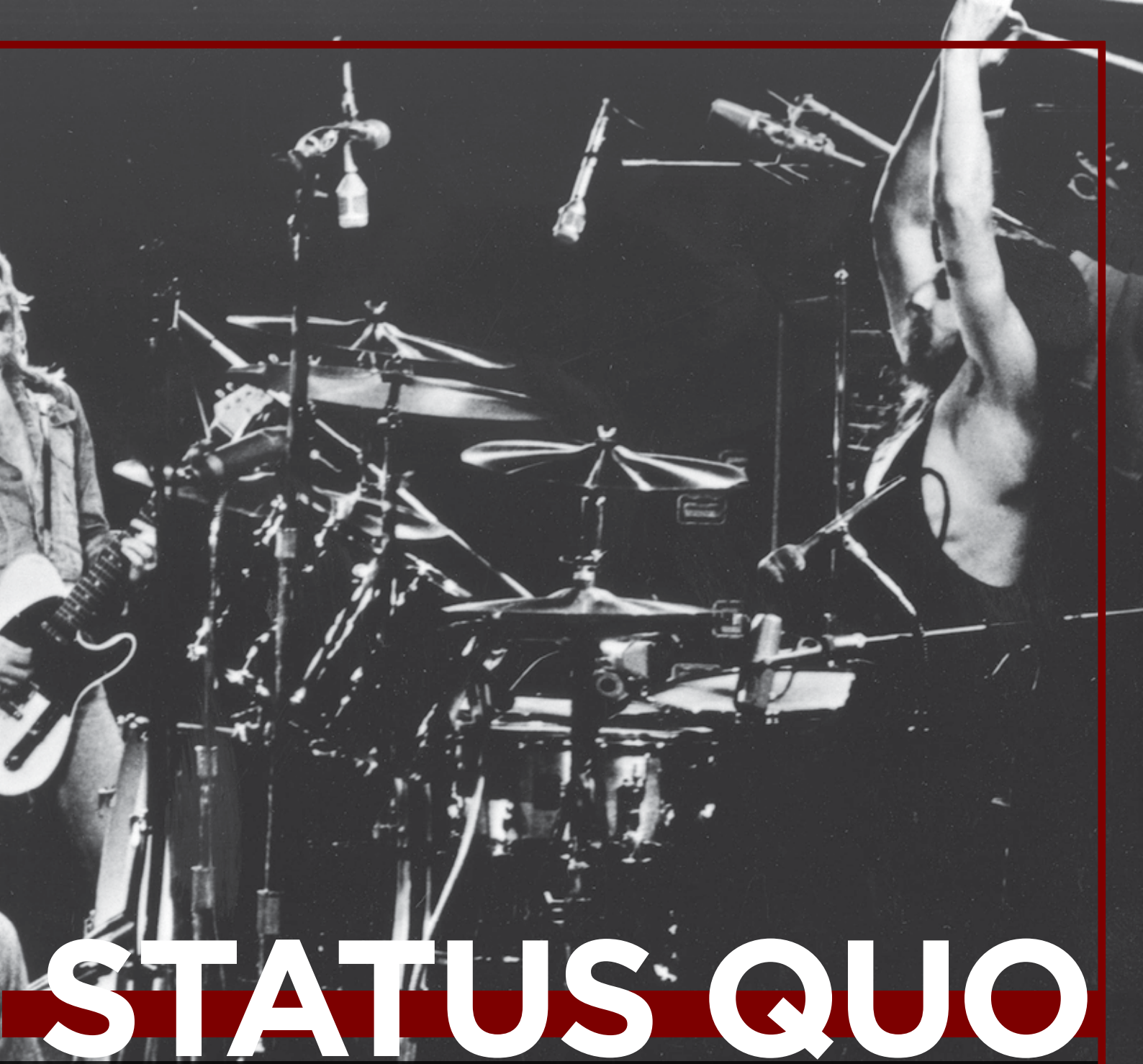
Photo: Getty Images/Michael Ochs Archives

DATELINE: 1976

THERE WAS A PERIOD between 1972 and 1976 when, despite being labelled musical morons by certain critics, Status Quo were the best live rock band in Britain. The lean and exuberant guitarist Francis Rossi, together with blond bombshell riffmeister Rick Parfitt, thumping bassist Alan Lancaster and no-nonsense drummer John Coghlan, appropriated the usable elements of pub and heavy rock, then forged a direct link between the late Sixties blues boom and punk rock. "Clever" music journalists may have branded them dopey, dim and brainless, but the record-buying public had an altogether different opinion.

IN PUBS, clubs, and concert halls, and onto the football terraces, Quo connected to a massive, dedicated blue-collar audience who found their chainsaw riffs and unrelenting power irresistible. By 1975 Quo could hardly have been more popular. 'Down Down', a lowbrow assemblage of just three chords and five key words ("*down down, deeper and down*") reached Number One on the UK singles chart and, in typically rebellious fashion, the band appeared on *Top Of The Pops* with their backs to the camera. They didn't care. Quo were selling huge quantities of albums and their tours, which sold out months in advance, were compared to the gatherings of religious zealots. Theirs was a single-minded vision, consisting of a handy three chords, lots of power, painful volume and commitment to a punishing live schedule.

ALL OF this ultimately reaped rewards, peaking with the recording of a victorious double album, 'Quo Live', at the legendary Glasgow Apollo on the 27, 28 and 29 October



STATUS QUO

1976. Having been the scene of some of their best performances, thanks to a notoriously rowdy and devoted audience, this was the perfect place to record the band. Released in March of 1977, 'Quo Live' succeeded in capturing the group in their natural habitat. Central to the band's spirit here is the 17-minute long 'Forty-Five Hundred Times', a relentless guitar showcase allowing Rossi, in particular, to stretch out and provide seemingly inexhaustible solos. The track bobs and weaves through several sections and it's not hard to visualise the perpetrators, locked in mortal combat with their instruments, heads down, stack heels stomping and lank hair entwined around the mic stands.

QUO ROCKED all over the world, dressed in T-shirts, waistcoats and blue denim; their fashion sense as dependable as the passionate crowd they attracted. The bond between the band members and their fanatical audience was the envy of virtually every other touring band of the era. No matter that Rossi himself says he winces every time he hears 'Quo Live' because – unlike almost all "live" albums – there are absolutely no overdubs on the recording. The "warts and all" approach is a major part of the album's raw charm. Of course, that charm is all the more poignant for the tragic death of Rick Parfitt on Christmas Eve 2016 at the age of 68. The guitarist's boundless enthusiasm for riffs and his ebullient character contributed massively to Quo's enduring appeal. For us at *Rock Candy*, this beautiful black and white shot is a fitting tribute, eternally capturing Quo's band camaraderie and beating rock'n'roll heart!

DEREK OLIVER

STEP BACK IN TIME

NOVEMBER-DECEMBER

Rock Candy **leafs through the back pages of the UK rock press to bring the big news items of the day back to life and analyse how those stories really played out...**

Unfazed by Jonathan Cain's sartorial ineptitude, Randy Jackson and Neal Schon rock out with Journey in Jackson, California, 23 August 1986

Photo: Getty Images/Larry Hulst

JOURNEY STORM BACK WITH 'RAISED ON RADIO'

DATELINE: 30 OCTOBER-12 NOVEMBER 1986
MAGAZINE: *KERRANG!*

'RAISED ON RADIO', JOURNEY'S ninth album, had shifted two million copies during the five months since its release on 27 May 1986. *Kerrang!* writer Steffan Chirazi marvelled that this feat had been accomplished with "no trips [*for magazine journalists*], no poster, no patch and no OTT FX video." From the outside, suggested Chirazi, Journey operated like a super-slick machine. "It's ironic that you would say that because things haven't been all that smooth for the last three years," reflected keyboardist Jonathan Cain. "We've had a whole lot of personal and internal problems that built up and came to a head after the 'Escape' album, but no-one would have known that was happening because we don't wash our dirty linen in public. I guess we were suffering that 'seven year itch' thing, and we all had to sit down and thrash out some points.

"STEVE PERRY did his solo project and while we were real proud of the success [*of 'Street Talk'*], it left us feeling a little insecure." Guitarist Neal Schon had kept himself busy with the Hagar-Schon-Aaronson-Shrieve project (releasing an album titled 'Though The Fire' in May of 1984) but as Cain revealed, Journey had been terrified by the prospect of losing their lead singer. "It took us a long time to communicate properly, to air our differences and for [*manager*] Herbie Herbert to confront Steve," he confessed. "Apart from those band problems we were also suffering personally with death

MBER 1986

and divorce." Perry nursed his ailing mother through the recording of 'Raised On Radio', although unfortunately she died right when Perry was recording his vocals. "But the [*Journey*] family was strong enough to talk to one another and resurrect itself from a seemingly dead position," said Cain. Intriguingly, as he showed Chirazi around the Seattle Coliseum, scene of that evening's show, explaining the ins and outs of a stage presentation that cost £5million, manager Herbert made the most pertinent comment of all: "This tour may still decide the band's long-term future, so we're sparing no expense."

ROCK CANDY SAYS...

Photo: Getty Images/Ebert Roberts

Perry and Schon in happier, headbanded times onstage in New Jersey, 5 May 1983

DESPITE THE POSITIVE SPIN Jonathan Cain put on the state of play in the Journey camp in late 1986, 'Raised On Radio' would be the last Journey album for 10 years. Spending a fortune on a stage set for a tour that didn't feature established bassist Ross Valory and drummer Steve Smith (both fired during the sessions for the album) was simply putting a plaster over the wound. Besides being burned out in his role as the album's producer, Perry was reeling from the death of his mother. "I came home, took care of that, went back, finished the vocals and stuff, and before I know it, we're on tour," said Perry later. "And by the end of that tour, I was toast." After finishing the 'Raised On Radio' dates in Alaska on 1 February 1987, Perry met with Schon and Cain in San Rafael, near the band's San Francisco base, and told them he wanted out of Journey, instigating a lengthy personal hiatus from the music business that only ended in 1994 when he released his second solo album, 'For The Love Of Strange Medicine'. Interestingly, guitarist Neal Schon remembers things differently. "The plug was pulled halfway through the tour," he recalled in 2000. "I knew it was the end of the band." But perhaps inadvertently, Schon also hints at other reasons behind the group's splintering. "'Raised On Radio' is a good record," he says. "But for me, there's not enough of myself on there."

BY 2014 Schon had opened up even further on the Journey rift, claiming Perry had eventually chosen not to perform. "He didn't want to do a record. He didn't want to do anything," Schon said. "That was pretty much where he was at. And he wanted us to sit still and not do anything too." Perry, however, said it was his need for a hip replacement after the recording of 1996's reunion album, 'Trial By Fire', and the band's impatience as he searched for a non-surgical solution, that led to things turning more permanently sour. "I didn't feel like major surgery was a band decision," he said. Over 30 years on and despite the internal schism 'Raised On Radio' remains a firm fan favourite. 'Be Good To Yourself', 'Suzanne', 'Girl Can't Help It' and 'I'll Be Alright Without You' were all US Top 20 singles, and the album is rightfully acknowledged as an AOR classic, though it can't be denied that it probably sounds more like a Perry solo album than a fully-fledged Journey collaboration.

STEP BACK IN TIME

That's not much of an eat 'em and smile, David…

Photo: IconicPix/George Chin

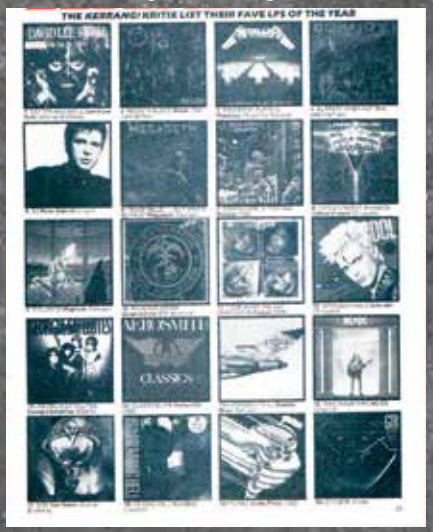
'EAT 'EM AND SMILE' IS KERRANG'S ALBUM OF 1986

DATELINE: DECEMBER 1986
MAGAZINE: *KERRANG!*

***KERRANG!* MAGAZINE'S ANNUAL END** of year Critics' Choice poll gave a big thumbs up to one artist's first ever solo album. But that news didn't cause as many raised eyebrows as you might think. The artist in question was, after all, flamboyant former Van Halen frontman David Lee Roth, not far shy of two years after quitting the stadium rockers on 1 April 1985. The album in question, 'Eat 'Em And Smile', was released in July 1986, and featured a close-up of Roth in full war paint looking like a cross between a Kiss reject and a rainforest tribesman. After enjoying considerable success with a four-song solo EP entitled 'Crazy From The Heat', Roth pulled together a band featuring über-talented guitarist Steve Vai, and had knocked the critics dead with tunes like 'Yankee Rose' and 'Goin' Crazy'. Van Halen had already returned to the fray earlier in the year with '5150', featuring DLR's replacement, Sammy Hagar.

THE *KERRANG!* end of year chart was compiled after polling 15 of the mag's leading writers and the complete Top 10 read as follows…

1) **David Lee Roth** – Eat 'Em And Smile (Warner Bros)
2) **Slayer** – Reign In Blood (Def Jam)
3) **Metallica** – Master Of Puppets (Music For Nations)
4) **Bon Jovi** – Slippery When Wet (Vertigo)
5) **Peter Gabriel** – So (Charisma)
6) **Megadeth** – Peace Sells… But Who's Buying? (Capitol)
7) **Iron Maiden** – Somewhere In Time (EMI)
8) **Vinnie Vincent Invasion** – Vinnie Vincent Invasion (Chrysalis)
9) **Magnum** – Vigilante (Polydor)
10) **Queensrÿche** – Rage For Order (EMI America)



Tipped for the top by the writers for the following year of 1987 were Vinnie Vincent, Skagarack, The Cro-Mags, Megadeth, Onslaught, Fifth Angel, Sword and Metal Church.

ROCK CANDY SAYS...

1986 WAS CLEARLY A big year for rock, a time when the genre had yet to experience the seismic musical corrections of, first, Guns N'Roses and the LA Sunset Strip sleaze scene, and second, Seattle and its grunge explosion. Thrash metal had already taken hold, though, as the strong showings from both Slayer and Metallica proved. But trad metal still ruled the roost. The high ranking of Peter Gabriel's 'So' sticks out like a sore thumb now, and with the benefit of hindsight you'd be hard pushed to describe the Vinnie Vincent Invasion and Magnum albums as premier league rock.

ROCK CANDY reckons there are quite a number of albums that appeared in 1986 that would now rate way higher than some of the releases celebrated in this list. How about Boston's 'Third Stage', Europe's 'The Final Countdown', Journey's 'Raised On Radio' and Cinderella's 'Night Songs' for starters? But it wasn't only the critics' ears that might have been in need of a re-tune. Their crystal ball was clearly due a serious MOT as well. With the exception of thrash metallers Megadeth, 15 studio albums into their career and still going strong, none of the bands tipped for greatness by the writers made any kind of lasting commercial impression.

Vinnie Vincent. His Invasion didn't result in a takeover…

Photo: Getty Images/Phil Dent

SNIPPETS – SHORT, SHARP NEWS SNACKS FROM NOV-DEC '86

SATELLITES REACH FOR THE SKY

DATELINE: 30 OCTOBER-12 NOVEMBER 1986
MAGAZINE: *KERRANG!*

The Georgia Satellites received five Ks for their eponymous debut for Elektra Records, an album steeped in Rolling Stones, Chuck Berry and Creedence Clearwater influences. "Every track is a gem," proclaimed Malcolm Dome, "flawed to perfection and rattling on the (12) bars with all the inspiration of a band who know they are going places, any places, with a backpack and a bottle." Sure enough, 'Keep Your Hands To Yourself' provided a Number 2 US hit, only kept off the top of the US singles chart by Bon Jovi's 'Living On A Prayer'. A 1988 follow-up, 'Open All Night' and third studio album, 1989's 'In The Land Of Salvation And Sin', fared less well and a year later main man Dan Baird quit for a solo career.

QUO'S NEW LINE-UP GETS TO WORK

DATELINE: DECEMBER 1986
MAGAZINE: *METAL HAMMER*

Francis Rossi and Rick Parfitt took the new Status Quo line-up, featuring bassist John 'Rhino' Edwards and drummer Jeff Rich, on the road for the first time. *Metal Hammer* reviewed the show in Osnabruck, Germany, where support act Waysted received "little real approval" from the denim army. However, reviewer Goetz Kühnemund was impressed by a headline act that "only two years ago wanted to head for early retirement."

STEP BACK IN TIME

Metallica welcome bassist Jason Newsted to the fold in a Tokyo hotel, November 1986. L-R: James Hetfield, Newsted, Lars Ulrich, Kirk Hammett

Photo: Getty Images/Shinko Music

BASSIST NEWSTED JOINS METALLICA

DATELINE: DECEMBER 1986
MAGAZINE: *METAL HAMMER*

ON 8 NOVEMBER 1986, just 43 days after the tragic death of their bassist Cliff Burton in a tour bus accident in Denmark, former Flotsam And Jetsam man Jason Newsted made his live debut with Metallica at a low-key support slot with Metal Church. *Metal Hammer*'s Californian correspondent Charri Foglio witnessed the event at the Country Club in Reseda and, in an article simple entitled 'A New Era', spoke to guitarist/vocalist James Hetfield about picking up the pieces after the horrific coach crash, while also meeting the band's latest member, who had already been christened "Jason Newkid."

"CLIFF HIT the window when the bus was jerking all over the place and flew out of it," Hetfield said of the road accident that happened between Stockholm and Copenhagen on 26 September. The frontman confirmed that Burton was killed when the vehicle landed on top of him. "The bus fell in the same direction, [*directly*] onto him." Metallica never considered calling it a day in the wake of the catastrophe. "When we got back [*to America*] we sat down with our management and decided that the best thing would be to jump right back into it," Hetfield explained, though he would not be drawn on whether Newsted would become an equal partner in the group: "I don't know what's going on with that shit." Still pinching himself, Newsted was understandably worried about comparisons to his late predecessor. "Big time," he nodded. "I'll be freaking out on the inside. But if people don't like it, without a doubt I'll be doing the best I can."

A NEW ERA

Following Cliff Burton's tragic death, Metallica have got back on their feet surprisingly quickly and for the last few weeks have been showing off their new bassist, Jason Newsted. They did a surprise gig in Los Angeles and METAL HAMMER's Charri Foglio was present when the Mets played their legendary comeback gig as support to Metal Church. She spoke to James Hetfield and the new boy after the concert.

"It's going to be weird riding around the same places in one of those tour buses."

Jason practices telling Metallica he's leaving…

Photo: IconicPix/PG Brunelli

ROCK CANDY SAYS...

AMONG THE 50 BASSISTS to audition for Metallica were Prong's Troy Gregory, Primus' Les Claypool and Corrosion of Conformity's Pepper Keenan. But it was Newsted – then a 23-year-old native of Battle Creek, Michigan – who got the nod. Though he would spend an impressive 15 years as a member of Metallica, appearing on five of the band's albums (...'And Justice For All', 'Metallica', 'Load', 'Reload' and 'S&M'), rumours often circulated that Newsted was never really a perfect fit. Replacing Burton, a strong character with a unique look and sound, was never going to be easy. Band members Lars Ulrich, James Hetfield and Kirk Hammett were reportedly cruel to the new boy, going as far as to circulate false rumours that he was gay ("Dude there was so much, that's like a minor detail") and charging their beers, food and expenses to his hotel room while on tour in Japan. There were also questions asked about the virtually inaudible bass on his album recording début with the band, 1988's '...And Justice For All'. In retrospect this looks like the worst kind of frat-house bullying, but Newsted insists it was Hetfield's unease with his side project, Echobrain, that finally forced him to leave the band in 2001, to be replaced by former Suicidal Tendencies man Robert Trujillo two years later. "When someone does a side project, it takes away from the strength of Metallica," said Hetfield.

FOR HIS part, Newsted insists he has never regretted leaving Metallica when he did. "It wasn't an easy thing to do, but it was something I *had* to do," he explains. "I thought about it very much before I pulled the trigger and because of that, I've never looked back. The past is where it's supposed to be." Newsted has since worked with Echobrain, French Canadian metallers VoiVod, Ozzy Osbourne and his own group Newsted. Nothing he has done since has come anywhere near to matching the success he enjoyed with Metallica, however, and the 54 year old is currently keeping the lowest of low profiles. His website features nothing more than a holding page simply saying, "Jason Newsted is not on Twitter, Instagram, Facebook, or any other social networking website as of 15 September 2014 and has no affiliation with any such impostor sites using his name or likeness unlawfully."

STEP BACK IN TIME

What you are seeing here is "a power-crazed pageantry of maelstrom music and mayhemic melodrama." Maiden live in Paris, 29 November 1986

Photo: IconicPix/George Chin

MAIDEN BRING 'SOMEWHERE IN TIME' TO THE PEOPLE

DATELINE: 30 OCTOBER-12 NOVEMBER 1986
MAGAZINE: *KERRANG!*

'SOMEWHERE ON TOUR', THE extensive road trek in support of Iron Maiden's sixth album, 'Somewhere In Time', rolled through the UK, beginning at the Oxford Apollo on 3 October, and ending with a five-night run at London's famous Hammersmith Odeon from 4-9 November. Support came from Paul Samson's Empire, the band formed by ex-Samson guitarist Paul Samson, though on the final night at Hammersmith – a charity event which raised funds for the National Society for the Prevention of Cruelty to Children – the bill was swelled by the *Comic Strip* spoof metal combo Bad News, who were joined onstage by none other than former Led Zeppelin guitarist Jimmy Page. A T-shirt on sale famously proclaimed: "I paid money to see Iron Maiden and Bad News at Hammersmith. I am an idiot (but it all goes to the NSPCC)." Running for 253 days and 151 shows, 'Somewhere On Tour' began on 10 September 1986 in Belgrade, Yugoslavia and took in a whopping 24 British dates. Compared to its gargantuan 187-show predecessor, the 'World Slavery Tour' that ran from August 1984 to July 1985, this was scaled down both in terms of tour length and stage production, though a 15-foot high cyborg reinvention of Eddie The 'Ead and Bruce Dickinson's tripod machine gun remained eye-catching centrepieces.

A TYPICAL night included five songs from the new album ('Caught Somewhere In Time', 'Sea Of Madness', 'Stranger In A Strange Land', 'Wasted Years' and 'Heaven Can Wait'), though on the opening night in Belgrade Maiden also performed 'The Loneliness Of The Long Distance Runner'. *Kerrang!*'s reviewer Mark Putterford was blown away by what he called "a power-crazed pageantry of maelstrom music and mayhemic melodrama." He concluded: "Somewhere In Time all metal shows will be this entertaining."

ROCK CANDY SAYS...

Wearing those shorts, we wouldn't have given Bruce writing credits either. Iron Maiden, Budapest, 17 September 1986

Photo: IconicPix/George Chin

'SOMEWHERE IN TIME' WAS something of a left-turn, unusual move for Iron Maiden, and a full 30 years later it's seen as a bit of a Marmite album – either you love it or you hate it. Some fans take issue with the guitar synths the band used for the first time here, while others consider its material patchy. Perhaps significantly, 'Wasted Years', one of the album's two hit singles, is the only track not to feature those guitar synths. The interesting back story here is that 'Somewhere in Time'

features no writing credits for frontman Bruce Dickinson. Feeling that Maiden needed to come up with their own 'Led Zep IV' to avoid stagnating, Dickinson offered up a number of acoustic-based songs. In his inimitable style, band leader Steve Harris went on record stating that he thought his singer had "lost the plot completely" and opted instead for a sci-fi-oriented approach that was at least conceptual in feel, if not in content.

IT'S INTERESTING to imagine what might have been had Maiden followed the singer's proposed new direction. But it has to be noted that on their next album, 'Seventh Son Of A Seventh Son', Maiden would go the whole hog and use real keyboards. If Dickinson's presence wasn't felt in 'Somewhere In Time's songwriting, the frontman more than made up for it with his 'Somewhere On Tour' live performances. Wearing what can only be described as "green sci-fi britches," complete with over-the-shoulder braces and topped off with a white ruffled shirt, Dickinson got it into his head that he should be the living embodiment of the album's sci-fi credentials. With this in mind, Maiden's vocalist worked on an intricate system of lights driven by battery that would be somehow woven into his stage outfit. The results were impressive, though Dickinson admitted the enormous battery pack he had to lug around onstage turned out to be a right royal pain in the arse!

KERRANG!
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IRON MAIDEN/ EMPIRE
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JOURNEY
Coliseum, Seattle
MARK PUTTERFORD
BARRY McKAY p
Lindis
CHRISTMA
DON'T DELAY
Windfall
AVAILAB
DANCE YOU
MORE REVIEWZ OVER PAGE

SNIPPETS – SHORT, SHARP NEWS SNACKS FROM NOV-DEC '86

TOTO TURN UP THE HEAT

DATELINE: 30 OCTOBER-12 NOVEMBER 1986
MAGAZINE: *KERRANG!*

"Thank heavens," said Derek Oliver as he heaped four-and-a-half Ks (out of five) onto Toto's 'Fahrenheit' album. Though the apparently troubled soft-rockers had jettisoned frontman Fergie Frederiksen, Oliver rated replacement Joseph Williams and his "clean, continuously exciting voice," with Steve Lukather's guitar work "quite simply in a class of its own." "This lot are still very much alive and heading straight for the top," Oliver purred. Williams would stay for one further album, 1988's 'The Seventh One', before being let go. However, nowadays he again fronts the latest incarnation of the group, responsible for last year's 'Toto XIV'.

TERRAPLANE STEP OUT OF THE CLOSET

DATELINE: 30 OCTOBER-12 NOVEMBER 1986
MAGAZINE: *KERRANG!*

The future Thunder trio of Danny Bowes, Luke Morley and Harry James were midway through the recording of their second Terraplane album, 'Moving Target', with producer Phil Pickett, a former member of the band Sailor. "Basically, the roots are still very much rock'n'roll, but we've stepped out of the closet a little bit," said Morley of its poppier style. The album caused howls of protest when released the following summer, the band sporting a colourful array of outsized garments that became known as Andy Pandy suits. *Metal Hammer* called its first single, 'Good Thing Going', "a piece of vomit."

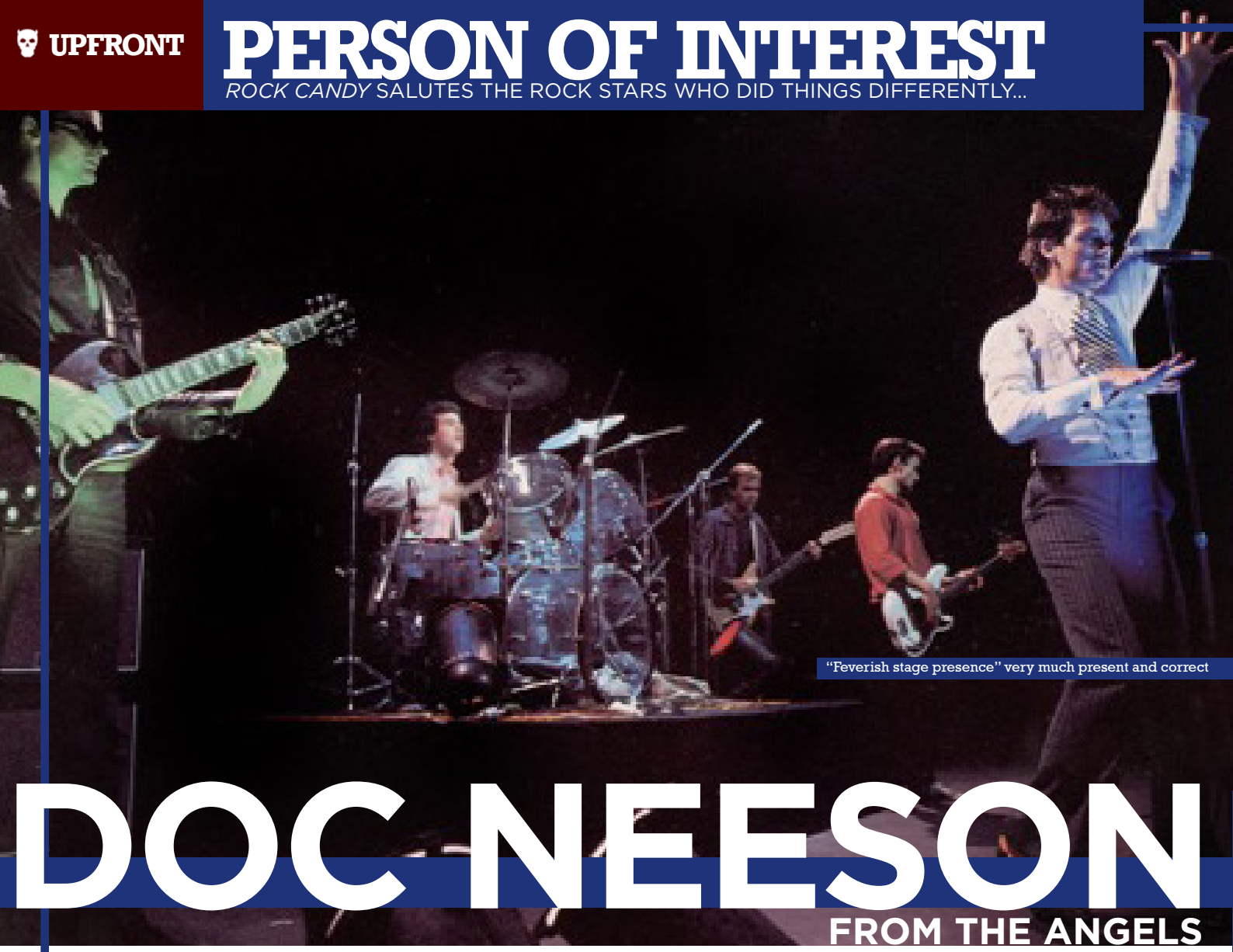
JON BON JOVI PROMISES: "I'LL ALWAYS BE DOING THIS"

DATELINE: NOVEMBER 1986
MAGAZINE: *METAL HAMMER*

As Bon Jovi prepared to release their third album, 'Slippery When Wet', frontman Jon Bon Jovi claimed to be a "lifer." "Mick Jagger said he didn't want to be singing 'Satisfaction' at 40, and now he's... what? 45? I'll always be doing this." The singer was right. 'Slippery When Wet' spent eight weeks at the top of the Billboard chart, going on to sell 12 million copies. Jon is now 55 and his mega-successful band have 13 studio albums to their name.

PERSON OF INTEREST

ROCK CANDY SALUTES THE ROCK STARS WHO DID THINGS DIFFERENTLY...



"Feverish stage presence" very much present and correct

DOC NEESON

FROM THE ANGELS

YOU WOULDN'T HAVE EXPECTED a failed guitarist and bassist who started life in a jug band singing Buddy Holly covers to morph into one of rock's most fascinating frontmen. But The Angels vocalist Bernard 'Doc' Neeson never was someone to follow the well-trodden path. The band – known outside Australia as Angel City – achieved enormous domestic success with 1978's 'Face To Face' and 1979's 'No Exit' albums. And Neeson's malevolent, low-register vocal style, short hair, sharp suits, interest in French existential literature and manic, punk-influenced on-stage cavorting made him stand out as a very different kind of frontman. Yet the stylings made no difference to what Neeson essentially was at his core – a hard rock singer with irresistible bite.

BORN IN Belfast, Northern Ireland, on 4 January 1947, the son of a successful British army soldier, Neeson immigrated to Australia with his family at the age of 10 and settled in a backwater 20 miles north of Adelaide. He played rhythm guitar in his first band, The Innocence, before his musical career was put on hold for national service in the Australian army and a degree in film making at the University of Adelaide. The music bug had bitten, however, and Neeson (now going by the name of Doc in homage to a childhood cowboy hero, Doc Holliday) soon joined The Moonshine Jug and String Band, featuring the brothers Brewster, Rick and John. As their sound evolved into a more electric style the band first changed their name to The Keystone Angels, then simply The Angels.

GIGS WITH AC/DC led to a deal with Albert Productions, the Sydney-based label where Bon Scott and Co. were already signed. An early tune, 'Am I Ever Gonna See Your Face Again', marked The Angels' territory; bluesy boogie that nodded to DC and Status Quo. But it was Doc who made the band unique. The intensity of his delivery and the way he commanded an audience *demanded* your attention. What other hard rock singer would start a show with, "Just do as you're told. OK, behave, orders. That's all that's required of you," as we heard on 1987's superb double live, 'Live Line'? Who else would encourage the audience to respond to "Am I ever gonna see your face again?" with a heartfelt "No way, get f*cked, f*ck off"?

DOC FIRST left The Angels in 1999 after a serious car accident made giving energetic live shows difficult.

He was told by doctors to consider himself retired, but this was impossible for him. Speaking from Sydney, his last partner Annie Souter said, "Doc never formally resigned from The Angels, but did go on to form three other groups as side projects while he tried to resolve some band issues. By 2008 the original five Angels – Doc, Rick and John Brewster, Chris Bailey and Buzz Bidstrup – got back together as The Angels Reunited, and were inducted into the Australian Songwriters' Association Hall of Fame that same year. In 2010, though, relations again deteriorated as the Brewsters replaced Doc with former Screaming Jets vocalist Dave Gleeson, even though Doc had not officially resigned." After the death from cancer of bassist Chris Bailey, the new Angels had only two original members – The Brewsters. But the magic had all but disappeared. Doc Neeson was diagnosed with a brain tumour in January of 2013 and succumbed to the disease on 4 June 2014 at the age of 67. Rick and John Brewster released a statement, where they said, "Doc stood out as one of a kind, a totally unique performer. His feverish stage presence was unsurpassed, yet beneath the public persona was a gentle soul." A gentle soul with a rock solid heart, Neeson never conformed to expectations, but left an indelible mark on anyone who ever heard him.

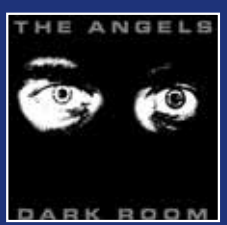
HOWARD JOHNSON

ROCK WITH DOC!

THE ANGELS AT THEIR BEST

Marseilles (from 'Face To Face', 1978)
"Bought me a box of French cigars/
Bought me a black beret/
Get my French from the girl next door/
Teaching me night and day"

Am I Ever Gonna See Your Face Again (from 'Live Line', 1987)
"Trams, cars and taxis/
Little waxworks on the move/
Carry young girls past me/
But none of them are you"



No Secrets (from 'Dark Room', 1980)
"Amanda the actress waits at the station/
She's drifting with nothing to do/
With dilettante steps she's quick to accept/
The weather and times turning screw"

WATCH THIS ON YOU TUBE!
A Very Good Rascal is a 2014 Aussie documentary that shows what a performer Doc Neeson was, and just how important he was to the country's music scene and general culture.

CLASSIC SLEEVES DISSECTED

Roger visualising it all back in the day

ASIA – ASTRA

DATELINE: NOVEMBER 1985

Nobody understands the importance of the album sleeve better than Yes and Asia artist **Roger Dean.** So let him unravel the visual mysteries of Asia's third album for you... Interview by *Jerry Ewing*

"WHEN YES FIRST CAME to an end in 1981, guitarist Steve Howe and keyboardist Geoff Downes started putting Asia together. Their manager, Brian Lane, agreed with them that it wouldn't be right for me to work with Asia, because of my history with Yes. But I visited Steve in the studio one day when they'd almost finished the debut album. They had a load of ideas and sketches for logos and album artwork lying around on a table. But it was clear they didn't have a solution they were happy with. So I said, 'I can do you something that won't look like anything I've done for Yes.' They answered, 'What have you not done already for Yes?' So I said 'How about a dragon?' They seemed to think that would work. I went back to them with some sketches of a logo to start with, just to show that I could offer them something different. The Asia logo is very pointy, whereas the Yes logo was very rounded. John Kalodner, the band's A&R man from the record company, Geffen, took one look at the logo and said it was unreadable! To me it had to be memorable and recognisable, not necessarily legible. People just had to know what it was and remember it from seeing it the first time.

"SOME YEARS later [*band bassist and vocalist*] John Wetton, who sadly died in January, told me he'd been in the Geffen offices before the debut album came out. A senior executive said to him, 'You've got a logo no-one can read, a very dark album cover and we can't hear a hit single.' Well the album proved to be massive and everyone loved the artwork, so there you go!

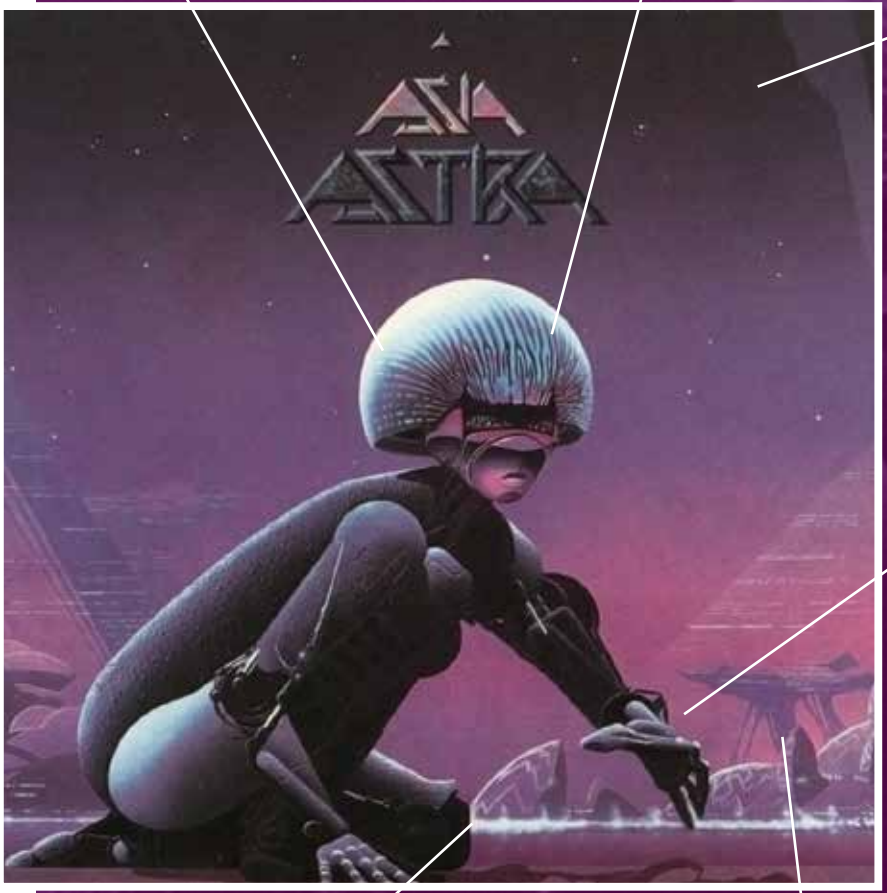
"THE COVER art I produced for the band's third album, 'Astra', was a breakthrough. 'Asia' and 'Alpha' were very inspired by my early training as a draughtsman. They were very precise drawings that were then coloured. But 'Astra' was my very first painting straight onto canvas, which was a huge change of philosophy and technique. It was a six-foot by four-foot canvas and I didn't have the confidence to do it straight off. So there were lots of drawings and sketches to guide me. Steve Howe had left Asia by the time 'Astra' was recorded [*and had been replaced by Mandy Meyer of Swiss hard rockers Krokus*], but it didn't affect what I was doing with the artwork. It was sad there was disharmony in the band, and of course early on John Wetton had been replaced by Greg Lake for a short time [*Lake performed once with Asia, at Tokyo's Budokan on 6 December, 1983, the very first concert to be broadcast live via satellite on MTV*]. But these issues within the band certainly didn't concern me directly when it came to creating the artwork."

Photo: Getty Images/Michael Putland

"They had a number of titles for this album, including 'Arcadia', which I thought was very strong. But I liked 'Astra' too. I thought it worked well with the image of a ready-made character that hadn't grown up as a child, a character that had come into the world fully formed, yet full of innocence. And I liked the idea of a chrome robot as well."

"We worked very hard on a back story for the 'Astra' robot character and there were a lot of conversations between John Wetton and myself about it. It's something I'd very much like to return to one day. Maybe in a video or a comic strip."

"The first album cover is quite stormy and very dark. This one looks very polluted and dark. I didn't think to make the cover dark in the original sketches. It's just the way the story developed. Colour-wise, it's a very limited palette. But I do think it helps tell the story better. It's a night scene and the clues to that are the lights in the buildings and the stars in the sky."



"There's a link between the three albums. If you take the shape of the logo, the dragon from the first album fits in it exactly. With the second album, the pyramid fits in it and with 'Astra', the Astra character fits into the same pyramid. On the first album the dragon's claw is just about to grab the pearl. On 'Alpha', the eagle is about to grab the fish. And with 'Astra' the character is about to pick up a pebble. The album covers don't look at all alike, but there's a connection."

"I had a lot of chats with John about the concept for 'Astra', but I was left to my own devices when it came to creating the actual artwork. On 'Alpha' all four band members had strong ideas, so that cover is more of an amalgamation of their personalities coming through in the artwork I was creating. To be honest, I always found it easier when I was left to my own devices!"

"This is a harsh, dystopian paradox. It was something I hadn't done before. Previously it was more natural landscapes. I liked the idea of keeping the pyramid shapes going. If you think about the three albums you can't envisage three more different scenes. The ocean and the dragon, the jungle with the pyramids, and then the futuristic city with the robot. But I liked the elements that linked the three covers together. There's plenty more hidden in there, but I'm keeping it to myself, ha ha!"

Asia – 'Astra'

Released: November 1985
Album length: 45.05

Go (4.07)
Voice Of America (4.27)
Hard On Me (3.34)
Wishing (4.15)
Rock And Roll Dream (6.50)
Countdown To Zero (4.14)
Love Now Till Eternity (4.11)
Too Late (4.11)
Suspicion (3.45)
After The War (5.08)

Line up:
Geoff Downes – keyboards
Mandy Meyer – guitar
Carl Palmer – drums
John Wetton – vocals, bass guitar
Production: Mike Stone and Geoff Downes.
Recorded: 1984-85 at Westside Studios, The Town House Studios and Sarm West Studios, London. Mixed by Mike Stone, Greg Ladanyi, Alan Douglas and Asia.
All songs by: John Wetton and Geoff Downes except 'Hard On Me' and 'Too Late' by Wetton, Downes and Carl Palmer.

WHICH CLASSIC SLEEVES WOULD YOU LIKE US TO DISSECT?

EMAIL: EDITORIAL@ROCKCANDYMAG.COM

YOU COULDN'T MAKE IT UP!

INSANE TALES FROM THE ANNALS OF ROCK

FIGHT CLUB

DATELINE: 19 DECEMBER 1982

WHEN MANOWAR AND HANOI ROCKS TRASH-TALKED TWISTED SISTER, THEY SURELY CAN'T HAVE EXPECTED THE NEW YORK GLAM ROCKERS TO CHALLENGE THEM TO AN ALL-IN DUST-UP IN CENTRAL LONDON...

SUNDAY AFTERNOON TOURISTS IN London's Covent Garden are stunned, mystified and possibly a little afraid. A huge man wearing what looks like a Dolly Parton fright wig and wielding a megaphone prowls around aggressively. He's wearing a denim cut-off waistcoat with biker colours on the back. And he's being egged on by a gang of similarly dressed associates and pockets of excited fans. The man pokes at various sad-looking rubbish bags and dustbins. He puts the megaphone to his lips and roars, "Manowar? Hanoi Rocks? Where are you?!" In a scene reminiscent of apocalypse movie *The Warriors*, this highly unusual tableau is unfolding because Twisted Sister – an American rock band whose lead singer is Dee Snider – have taken exception to disparaging comments made about them in the music press. Finnish glam band Hanoi Rocks have claimed Twisted Sister are "ugly bastards who only work in topless bars." Fellow countrymen Manowar have said they are "nothing but a joke in the States." A week earlier, and bristling with indignation, Twisted Sister had challenged both of their rock rivals to a physical showdown, otherwise known as a fight or punch-up. "This is no publicity stunt," declared Dee Snider to *Sounds* magazine at the time. "We're deadly serious."

Superb cartoons by Christophe Sénégas

TALKING ABOUT Ross The Boss – guitarist of Manowar and former bandmate of Twisted Sister bass player Mark 'The Animal' Mendoza – Snider poured gasoline on the flames by declaring, "He's just a little fat boy from the Bronx. Nobody in Twisted Sister weighs under 200lbs. We're big guys from the street."

IT'S DRIZZLING with rain on 19 December, but Twisted Sister arrive at the appointed hour of 2pm. However, their potential adversaries, those who've trash talked them, are conspicuous by their absence. Every possible hiding place, including the ladies' lavatories, is examined.

AT 2.47PM, branding their opponents "chicken-livered scum of the earth," Twisted Sister declare themselves victors by default before heading off to the Marquee Club for their gig that evening. In the aftermath, Snider would claim that Hanoi Rocks apologised and promised to stop dissing other groups. "We don't verbally attack other bands; they attacked us," he insisted. Manowar, meanwhile, claimed to have been misquoted by a journalist, "which was a bunch of crap," fumed the singer.

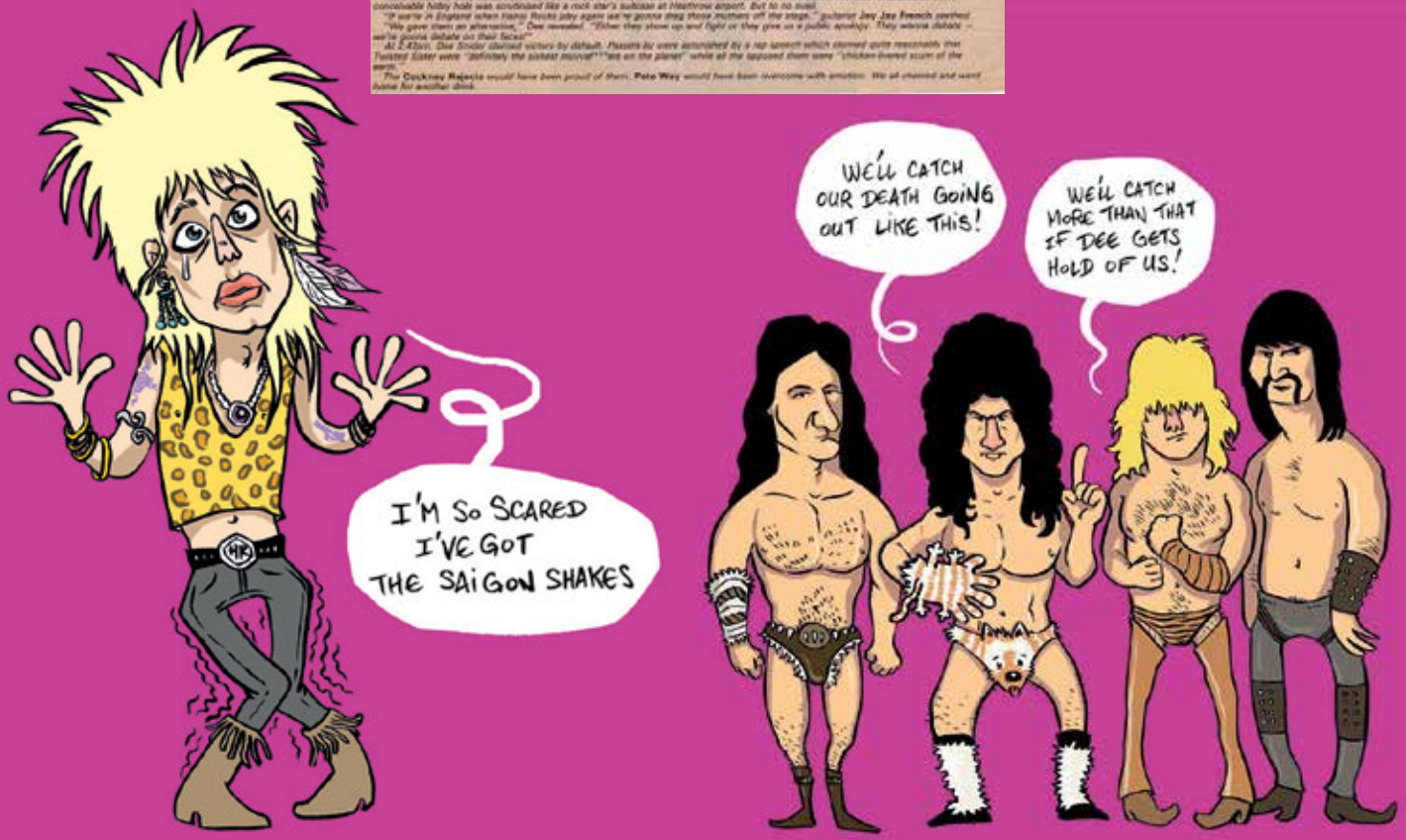
> "AT 2.47PM AND AFTER BRANDING THEIR OPPONENTS 'CHICKEN-LIVERED SCUM OF THE EARTH' TWISTED SISTER DECLARE THEMSELVES VICTORS BY DEFAULT."

DEE SNIDER with loud hailer searches for Hanoi Rocks in most likely refuge

YOU CAN'T BEAT THE SISTER!

A danger-fraught frontline report on the battle that never was, brought to you by our men in the dodgem car with the lager top-flavoured candyfloss and the powerful binoculars — Garry Bushell and Bertie Bingo

DECADES LATER, Twisted Sister guitarist Jay Jay French insisted that had their opponents accepted the challenge, Twisted Sister were 100 percent ready to teach them a lesson.
"You don't bring a knife to a gunfight," the guitarist declared. "There was a point of principle at stake. Ross The Boss made these stupid statements. Even Mendoza said he'd have slapped the f*cking idiot's face if he'd shown up. So we're 'False Metal', are we? That band [*Manowar*] are Spinal Tap." ☠


I'M SO SCARED I'VE GOT THE SAIGON SHAKES
WE'LL CATCH OUR DEATH GOING OUT LIKE THIS!
WE'LL CATCH MORE THAN THAT IF DEE GETS HOLD OF US!

CLOSE ENCOUNTERS

BIZARRE MEETINGS WITH BIZARRE ROCK STARS...

Ritchie Blackmore

JOIN US ON TWO TOTALLY SEPARATE, YET EQUALLY STRANGE *ROCK CANDY* ENCOUNTERS WITH THE MYSTERIOUS MAN IN BLACK...

IT'S THE SUMMER OF 1985 and I find myself in Germany on a mission to interview Mountain. They're in Germany supporting the recently reformed Deep Purple, who are playing huge sold out shows and enjoying a successful reformation.
We reach Nuremberg to find that the gig is in a massive outdoor venue going under the impressive handle of Zeppelinfeld. The venue hosted Nazi Party rallies both before and during World War II and the podium where Adolf Hitler once preached hate to party members is still partially visible. It's a chilling place.
In search of sustenance I'm strolling backstage amongst the trucks, trailers and flight cases, looking for the artist and crew catering tent. Inside, the temperature is considerably lower, the darkness is unnerving and the smell of food hangs heavy in the air. I think I fancy a fat bratwurst with all the accoutrements. Settling down alone on a communal bench I start to consume the nosebag. Suddenly a stranger appears at my right and asks if he can join me. "Sure," I say, then glance over my shoulder to find that it's the guitar superman himself, Ritchie Blackmore. He's about to tuck into what looks like a bowl of gruel. Ritchie has decided to sit with a total stranger – me – and ignore his road crew.

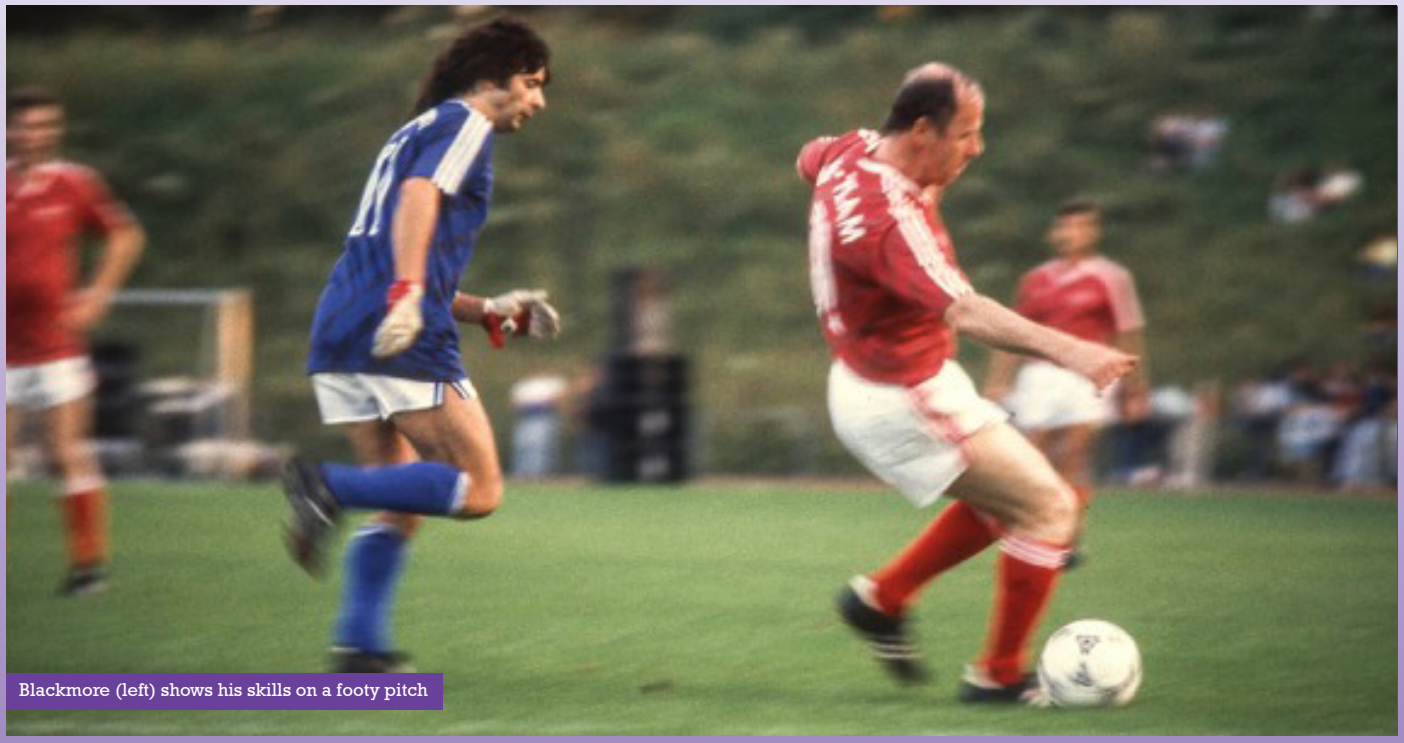
Ritchie plays a bit of table footy in '85. With a cowl-wearing friend of Satan behind him, perhaps?

I'M NOT exactly sure how to handle the situation, so it's something of a relief when he pipes up about his favourite topic – himself! Looking around the tent it's clear that all eyes are on us; roadies, techs, musicians and catering staff. Right out of the box Blackmore launches into a big, big subject. Leaning forward conspiratorially, he tells me he doesn't know why on earth people think he's some kind of Satanist. Low level chit chat this is not. To be fair, I'm really not prepared for deep philosophical debate, but that doesn't bother Blackmore. On he rolls, warming to his subject. I provide grunts of approval and support as and when required.

ALL OF a sudden he pulls out a small booklet from his back pocket – a pamphlet to be more precise – and hands it to me. I take a close look. It's some sort of Christian manual. Weird. But weirder still is the fact that it features a drawing of Ritchie on its front cover, depicting the guitarist as The Prince of Darkness, a fully paid up agent of his satanic majesty. And I thought that was Ozzy's gig! Nicely printed and accurately illustrated, the message is clear. Ritchie and his band are evil, depraved minstrels, out to cast some sort of satanic spell on an audience of baying heathens. Ritchie is not happy about this. Not happy at all. He tells me this over and over. I'm flummoxed. This one-sided conversation is decidedly surreal. I understand Ritchie's righteous indignation about this negative portrayal. But let's be honest. It's hardly surprising, given his well-documented love for séances and that carefully cultivated 'man-in-black' image. Why wouldn't the Bible bashers hone in on Ritchie as the devil's hand servant? After what feels like a very long time of Blackmore engaging me in the act of feeling

sorry for him, the conversation eventually peters out. As suddenly as he arrived, Blackmore is up and mooches back off into the gloom. I scratch my head. Did this really just happen? Or had I suddenly entered the Twilight Zone? Maybe one day I'll bump into Blackmore again and if I do, I promise. I'll ask him what he really meant by this truly bizarre close encounter!

DEREK OLIVER



Blackmore (left) shows his skills on a footy pitch

IN NOVEMBER OF 1993 I'm "enjoying" a short-lived interlude in my journalistic career as the world's worst press officer for RCA Records, where I will do my level best to inadvertently kill the careers of artists including Level 42, Crash Test Dummies and ZZ Top. I've been in Houston, Texas, accompanying Q magazine for a feature on ZZ Top, whose 'Antenna' album is due for release. But now I'm on the flight back to London, crossing my fingers that we land on time. Why? Because a couple of hours after touching down I'm due to play football with my old friends from *Kerrang!* magazine. We've had a team – The Almighty Inter Kerrang! – for a couple of years now. We play other media types – and occasionally bands. I particularly don't want to miss this game, because today we're taking on a Deep Purple XI. And this team, we're reliably informed, will include guitarist Ritchie Blackmore. This seems unlikely to me. Blackmore, notoriously mysterious and sulky, hardly seems the type to enjoy the sheer physicality of parks footy. After all, imagine if his weave came loose in a crunching tackle! But my mate Steve Harris of Iron Maiden reckons differently. "Blackmore's a bloody good player," he says. "When he gets the ball it's very difficult to get it off him. His work rate isn't what you'd call high, though..."

AFTER A mad dash from Heathrow to North London I just about make it in time for kick off. The teams are out on the pitch. But Blackmore's nowhere to be seen. Ah, but what's this? A limo with blacked-out windows suddenly arrives at the entrance to the park, then drives straight through the gates and right up to the side of the pitch. The door opens and out steps Blackmore – in full kit. He struts onto the field – and we're off. Now the rules of the game are normally there to be respected. Blackmore thinks differently, though. He's brought along someone who appears to be his roadie, also in full kit. When Ritchie feels like taking a break, which is often, he simply walks off the pitch and the roadie takes over until the Man in Black decides he wants to come back on again. Nobody dares argue. Blackmore isn't bad, to be fair. He doesn't say a word during the match, though, and his team are on the receiving end of a 5-2 drubbing. My central defensive partner, 'Big Bad' Billy Kulke, later to be the singer with hot tribute band Letz Zep, marks Blackmore out of the game. The guitarist is *not* pleased.

WHEN THE final whistle blows Blackmore's straight back in the limo to be spirited off to that night's Deep Purple gig at the Brixton Academy. He's not interested in the traditional post-match beer. But he does pass on a message that we're all invited to the gig. At the end of the day a nice touch from this very mysterious man.

HOWARD JOHNSON

EVER HAD AN ENCOUNTER WITH A BIZARRE ROCK STAR? LET US KNOW AND IF YOUR STORY'S MAD ENOUGH, WE'LL INTERVIEW YOU ABOUT IT.

EMAIL: EDITORIAL@ROCKCANDYMAG.COM

Photos: IconicPix/George Bodnar Archives; IconicPix/George Chin

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With thanks to John Crockett for many of the tickets – and for the support acts he helpfully wrote down!

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DARK DAYS

NEVER SU

At one point NWOBHM pioneers **Saxon** could do no wrong. But then wigs and wimp-outs saw their rock stock plummet. *Mark Blake* gets an honest appraisal from frontman **Biff Byford** about exactly how the Barnsley Big Teasers rode the storm out when things went pear-shaped in the late ’80s...

SAXON, YOU WILL BE pleased to hear, are alive and well 21 studio albums into a career that began back in the mists of time. Or 1977, to be precise. Guitarists, drummers, bass players and hairlines have been and gone since the band’s early-’80s glory days. But foghorn-voiced frontman Biff Byford and his guitar-playing lieutenant Paul Quinn have remained constant. This year will be Saxon’s 40th anniversary. “We’re still here,” says 66-year-old Biff. “You roll with the punches.”

BYFORD IS back in his hometown of Malton, North Yorkshire, after a short break (“with the missus”) in Italy. Years pass, and other groups fall by the wayside, but giving up has never been an option for Saxon. The ‘Big Teasers from Barnsley’ (© *Sounds*, August 1979) were standard-bearers for what the music press called the New Wave Of British Heavy Metal. Their eponymous debut, with its cover image of a broadsword-wielding Saxon, arrived in 1979. But their breakthrough came with 1980’s UK Top 5 LP ‘Wheels Of Steel’, followed later the same year by ‘Strong Arm Of The Law’. 1981’s ‘Denim And Leather’ played to the gallery with a title track celebrating Saxon’s devoted fanbase, and rewarded the band with another Top 10 album. More than Iron Maiden and even Def Leppard in those early days, Saxon knew how to write a single. They were one of the few early-’80s metal bands to have proper hits. ‘Wheels Of Steel’, ‘747 (Strangers In The Night)’, ‘And The Bands Played On’ and ‘Never Surrender’ all went Top 20 in Britain. Saxon even appeared on *Top Of The Pops*; Biff’s white-lapelled leather jacket and guitarist Graham Oliver’s Flying V looking incongruous alongside the synth-pop acts and dance troupe Legs & Co.

BUT, SLOWLY, inevitably, the hits dried up. Saxon’s sixth album, 1984’s ‘Crusader’, was the last to crack the UK Top 20. The remainder of the decade and the early ’90s saw them battling the fickle whims of fashion, record

Photo: IconicPix/Ray Palmer

RRENDER!

company indifference and even each other. The turning point came in summer 1984 when Saxon toured the US opening for Mötley Crüe. "They were good lads, crazy, rock'n'roll boys," offers Byford, in a Yorkshire accent as thick as treacle. "It was the Sodom And Gomorrah tour – lots of debauchery." But, despite this collective depravity, one aspect of Mötley Crüe's music didn't go unnoticed by Saxon.

"THEY WERE heavily influenced by us," says Biff. "On their first album (1981's 'Too Fast For Love') there are at least four riffs that are very similar to ours." Metal bands have always plagiarised each other, and Saxon certainly owed a debt to AC/DC, among others. But Mötley Crüe's next album, 1985's 'Theatre Of Pain', went Top 10 in the US. The Crüe were about to enter their imperial phase; Saxon's had just come to an end. "Things were changing," understates Byford. After seven years on the French pop label Carrere, Saxon signed to giants EMI for their seventh album, 1985's 'Innocence Is No Excuse'. At least they thought they'd signed to EMI. "Whether it were a good f*cking move or not, we'll never know," says Biff. "Cos they didn't actually put us on EMI, they put us on [*EMI subsidiary*] Parlophone down the corridor. Iron Maiden were on EMI, and I don't know whether Maiden wanted us on another label," he mutters. "You'd have to ask [*Maiden manager*] Rod Smallwood."

> "'ROCK THE NATIONS' WAS ALL VERY RUSHED. THE GUITAR TECH WROTE ONE SONG ON THE F*CKING ALBUM!"

THE COVER of 'Innocence Is No Excuse' signified another change of direction. Where once Saxon album sleeves featured an actual Saxon or a wheel of steel, 'Innocence...' showed a pretty girl suggestively biting into an apple. The songs on 'Innocence...' sounded noticeably more polished. Def Leppard's 1983 album 'Pyromania' had been a huge transatlantic hit. Now every rock band wanted its producer 'Mutt' Lange's Midas touch. Saxon were no exception.

"WE WERE gonna sign with Zomba Records before EMI," explains Byford. "And Mutt Lange was connected to Zomba. The deal was we'd use Mutt. But it didn't happen. Maybe EMI offered more money and our greedy manager decided to take it." Instead, Saxon were allocated Mutt Lange's associate, Simon Hanhart, who'd just produced new wave star Toyah. "There are some good songs on 'Innocence...'," insists Biff. "'Back On The Streets', 'Rock 'N' Roll Gypsy'... But I think the producer made it sound soft. He might have been Mutt's protégé, but the production didn't sound anything like a powerful Mutt Lange production. You roll with the punches, ►

DARK DAYS

Graham Oliver and Biff Byford on stage at Hammersmith Odeon. 11 October 1986. Nice trousers, Graham!

Photo: IconicPix/George Chin

though, don't you?" he sighs. "Especially when you have a powerful record company. It's hard to say no."

'INNOCENCE IS No Excuse' saw Saxon embark on an epic tour. But record sales were slow: "The album was much bigger in Europe than the UK. It did OK here, not Top 10, maybe Top 20..." It actually reached Number 33. But cracks within the band were starting to appear. Saxon's core line-up had been Byford, Paul Quinn, Graham Oliver and bassist Steve 'Dobby' Dawson since 1979, with original drummer Pete Gill replaced by Nigel Glockler in '82. But 'Innocence...' would be Dawson's last Saxon album. Even in the world of early-'80s metal, with its preponderance of bullet belts and Dunlop Green Flash trainers, Saxon were a wee bit sartorially challenged. But, strangely, that was part of their appeal. Dawson's hair had been in retreat since the 1970s and he favoured a northern cabaret crooner's moustache. But he helped write the hits and worked hard on stage: punching the air, playing one-handed and performing his party piece of randomly pointing at members of the audience. He was a character and Saxon fans loved him. But 'Dobby' wasn't happy. "I heard he had a bit of a problem with EMI," says Byford. "He didn't think our single 'Back On The Streets' charted high enough [*it reached Number 75*] so he phoned EMI and kicked off."

> "THE PRODUCER MADE 'INNOCENCE IS NO EXCUSE' SOUND SOFT. WHEN YOU HAVE A POWERFUL RECORD COMPANY. IT'S HARD TO SAY NO."

DAWSON'S FRUSTRATION manifested itself on the road. "He was getting a bit out of it, going a bit nuts. And after the tour, the management said 'We want rid of him.' We had a meeting and said, 'Yeah, let's do it.' It was done in an hour," says Byford with a sigh. "But that's how Maiden did it as well when they got rid of people – 'You're not part of the family, move on...' We haven't done that with other members. And, in retrospect, we should have just sat down with him and said, 'Listen, you're getting a bit nuts, calm down...' If we'd done that, it'd probably have been alright. But that's how things were in them days."

DAWSON HIMSELF, recalling his departure from the band, said: "Our manager said to me, 'We should talk about your future in the band.' I said, 'What do you mean?' He said, 'You haven't got one. You're sacked.'" 'Dobby' had regarded his behaviour on tour as perfectly acceptable: "I was rock'n'roll, really enjoying myself. All the others did was moan about wanting to go home." "There were drugs around," says Biff. "Not my thing, but I knew it was going on." Even so, you detect a hint of regret in his voice when talking about Dawson's departure. But, as Byford says, more than once today, "You roll with the punches."

SAXON'S NEXT album, 1986's 'Rock The Nations', was recorded at Wisseloord Studios in Hilversum, The Netherlands, with Def Leppard crafting what would become the multi-platinum 'Hysteria' next door. With Dawson gone, Saxon were missing a songwriter ("The guitar tech wrote one song on the f*cking album"). And it showed. "It was all very rushed," admits Biff, who played bass on the record himself before recruiting Dobby's replacement, Paul Johnson. "That happened with us a lot – we'd put out a good album and then rush the next one out. Like 'Wheels Of Steel' and 'Strong Arm Of The Law'." Bizarrely, another Wisseloord client, Elton John, played piano on the album's throwaway blues, 'Party 'Til You Puke'. "He were a good laugh," says Biff. "But I don't think he knew our stuff."

THERE WERE more changes afoot. A few months later Nigel Glockler quit to join ex-members of Genesis and Yes in the 'supergroup' GTR. His replacement, Nigel Durham, made his debut on Saxon's 1988 album, 'Destiny'. The band were now under heavy manners from EMI to have a hit and embrace what Biff calls "the *MTV* thing." When producer Stephen Galfas demanded "a proper catchy single", Byford and Quinn suggested covering US balladeer Christopher Cross's 1980 hit 'Ride Like The Wind'. Galfas agreed.

"IT'S ONE of my favourite covers and it got us tons and tons of airplay," says Biff. "But silly, narrow-minded people went [*adopts a whiny tone*] 'Oooh, Christopher Cross! What are Saxon doing?' It's just a song. It'd be different if we'd done f*cking 'Sailin'' [*Cross's hit ballad*] or that one from *Arthur* [*'Arthur's Theme – Best That You Can Do'*]. To us, 'Ride Like The Wind' was an open-top car-on-the-highway song. The video was also cool," he adds. "People liked the girls in it, didn't they?" Yes, they did. But the video, with Saxon being sprung from jail by a gang of women in cutaway Lycra body stockings was notable for something else. Overnight balding guitarist Paul Quinn had miraculously acquired a full head of hair. "Paul always had a good thatch up top," says Byford, unconvincingly. "He did... But, yes, then he went and got his... thing." Paul Quinn's 'thing' – a voluminous curly wig – was emblematic of Saxon's struggle in the late '80s. 'Hysteria' turned Def Leppard into the biggest rock band on the planet. And Saxon ballads such as the 'Destiny' single 'I Can't Wait Anymore' were a calculated attempt to grab a piece of Leppard's action. "'Can't Wait...' is very light," concedes Byford. "But that was the producer, and maybe the producer was being told what to do by the record ►

DARK DAYS

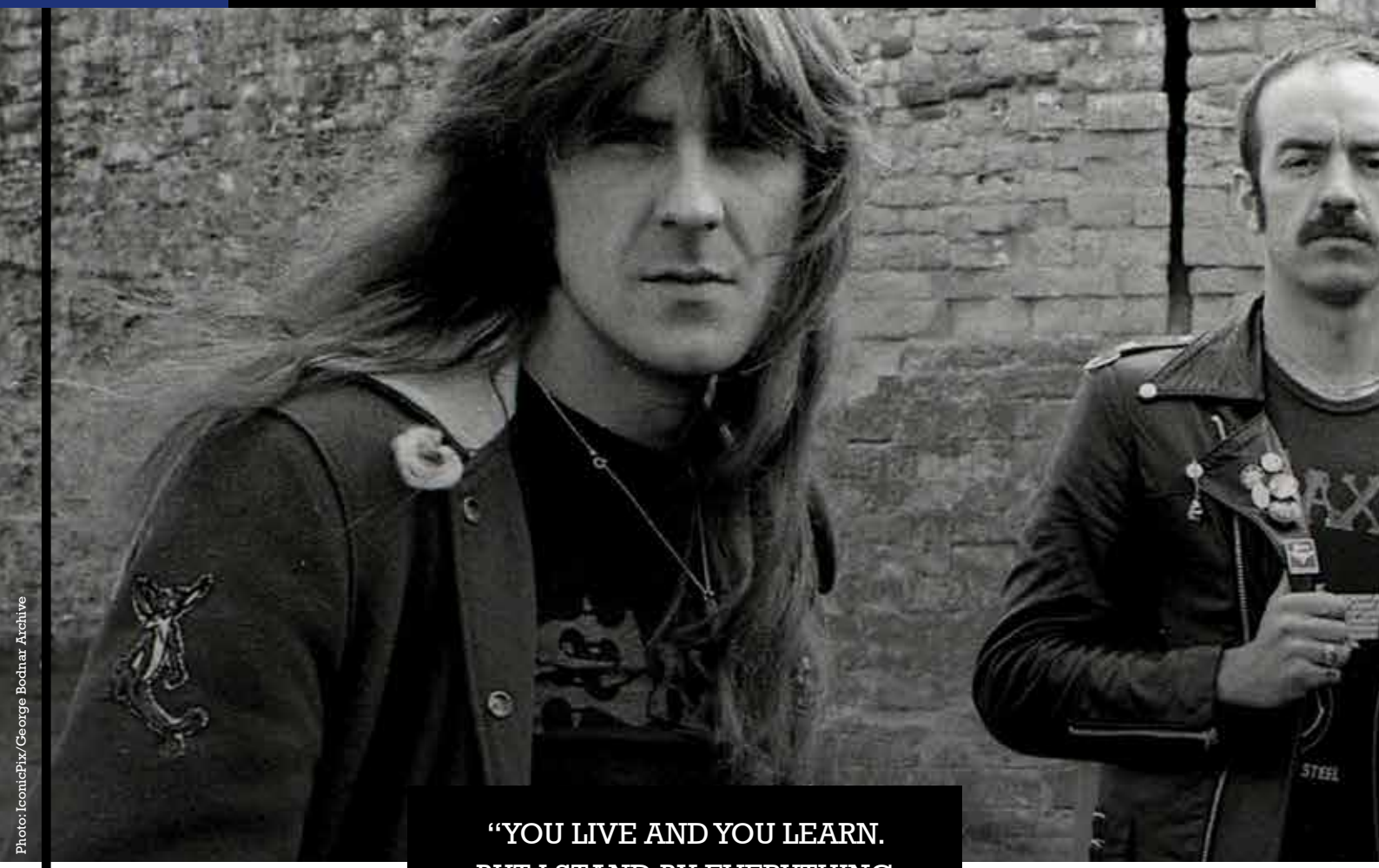


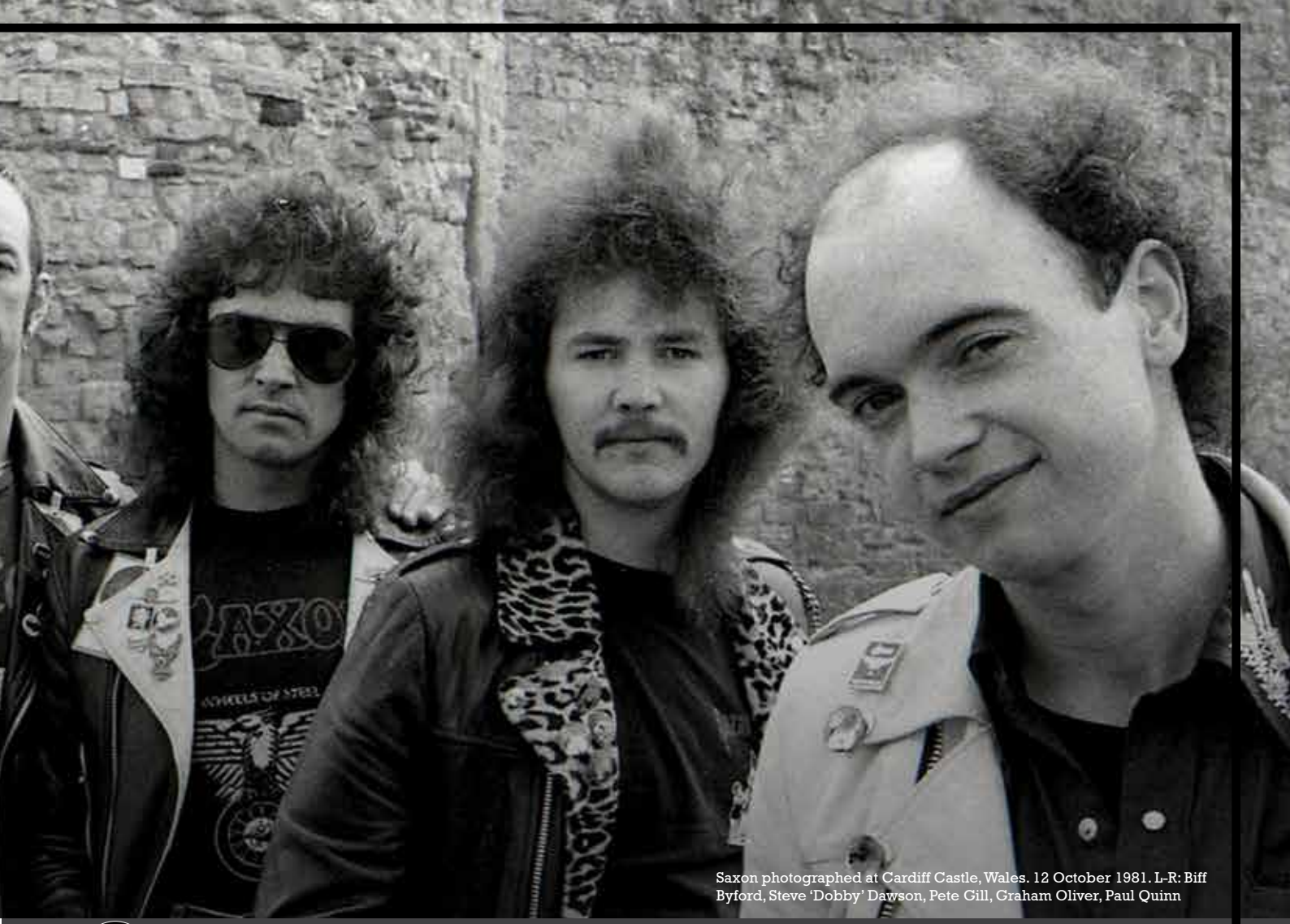
Photo: IconicPix/George Bodnar Archive

company. I know this makes us sound like a bunch of sheep," he admits. "But if you go with a producer, you have to trust them." Tellingly, though, Saxon have produced or co-produced every album themselves ever since.

> "YOU LIVE AND YOU LEARN. BUT I STAND BY EVERYTHING WE'VE DONE – AND YOU DON'T EVER GIVE UP."

THE END of the 1980s saw the band take stock: "We weren't as successful as we had been, so I had a big think about what we should be doing, which was go back to basics, be natural and be heavy." In 1990 Saxon signed to Virgin Germany and released their tenth studio album, 'Solid Ball Of Rock', the following year. Nigel Glockler was back, and bassist Paul Johnson ("A lovely lad, but not very charismatic") had already been replaced by Tim 'Nibbs' Carter. Fifteen years Biff's junior, Carter soon established himself as an energetic, 'Dobby' Dawson-style live performer, and an equally energetic party animal. More importantly, 'Solid Ball Of Rock' reconnected Saxon with their heavy metal roots. "We'd lost credibility with the fans in the late '80s," says Biff. "'Solid Ball Of Rock' was a step back to solid English rock." Its title track, written by former Motors frontman Bram Tchaikovsky, was a vintage Saxon chugger, in the style of 'Wheels Of Steel' or 'Dallas 1pm'. "It were based on Alex Harvey's 'Faith Healer' and a bit of The Who's 'Won't Get Fooled Again'," reveals Byford. "And it worked. 'Solid Ball...' sold half a million records. It was," he adds with a laugh, "the first of our many comeback albums."

THE ARRIVAL of the 1990s saw Saxon regroup and slowly rebuild their fanbase. "Britain and America weren't interested, so we concentrated on Europe," he says. "That's what Maiden did, that's what Motörhead did and that's what Priest did. The press and radio had dried up for all of us. MTV wasn't playing our music anymore – it were all grunge and Metallica. Which was fine. It gave us a good kick up the arse." There'd be further changes in the years ahead, including the departure of Graham Oliver in 1995. Two years later, Paul Quinn retired his wig. "At least he got rid of his," insists Biff. "Unlike some rock stars, who still haven't. Now it's cool to be bald." Biff Byford concedes that, yes, Saxon "made mistakes", but insists he has no regrets. "You go with the flow," he says finally. "You live and you learn. But I stand by everything we've done – and you don't ever give up."



Saxon photographed at Cardiff Castle, Wales. 12 October 1981. L-R: Biff Byford, Steve 'Dobby' Dawson, Pete Gill, Graham Oliver, Paul Quinn

FIVE SONGS THAT REALLY ARE SAXON

Wheels Of Steel
(from 'Wheels Of Steel', 1980)
Starting with a real bruiser of a riff and a tremendous "Oooww" from Biff, things only get better from thereon in. All together now. "*She's got wheeeeeeeels, wheels of steel!*"

And The Bands Played On
(from 'Denim And Leather', 1981)
Weaker production, but still a classic rock anthem celebrating the joy that was 'Monsters Of Rock' and the unique bond enjoyed between metal bands and their fans. Biff's vocal delivery is an absolute joy.

Princess Of The Night
(from 'Denim & Leather', 1981)
Biff doing what Biff does best, painting pictures of subjects that really mean something to him (in this case steam trains) over an undeniably metal riff that still retains organic commercial swing.

Power & The Glory
(from 'Power & The Glory', 1983)
Classic British heavy metal that simply insists you headbang your way through all 5 minutes 57 seconds of this galloping, lick-heavy monster. Don't forget to raise your glasses high now...

Dallas 1PM
(from 'Strong Arm Of The Law', 1980)
Classic historical storytelling that sounds neither pretentious nor forced as the band create an unforgettable musical canvas of hard rock light and shade.

FIVE SONGS THAT REALLY *AREN'T* SAXON

Grind
(from 'Forever Free', 1992)
Starts with Biff urging us not to let the bastards grind us down before sinking into what sounds like an enormously ill-advised attempt at Def Leppard.

I Just Wanna Make Love To You
(from 'Forever Free', 1992)
A disastrous cover that starts with a nonsensical speed intro before settling into an awful mid-tempo groove that takes every last drop of sex out of the old Willie Dixon blues standard.

Party 'Til You Puke
(from 'Rock The Nations', 1986)
A supposed party anthem that sounds like the least fun anyone has ever had in a studio. Elton John's ivory tickling helps not a jot.

Ride Like The Wind
(from 'Destiny', 1988)
An attempt to either commercialise Saxon's sound, or heavy up the original by Christopher Cross. But it's neither one thing nor the other. Plodding AOR porridge.

Walking Through Tokyo
(from 'Dogs Of War', 1995)
A song that wants so much to be an anthem, but comes across as hollow as hell, featuring embarrassing Japanese musical 'colourings' and Biff talking of "*mystic dreams stretching out before me.*"

"WE WEREN'T DAUNTED BY 'HEMISPHERES'. WE'D DONE A CONCEPT ALBUM BEFORE!"

Producer **Terry Brown** takes you to the heart of the action at Rockfield Studios as Rush record their classic 1978 album…

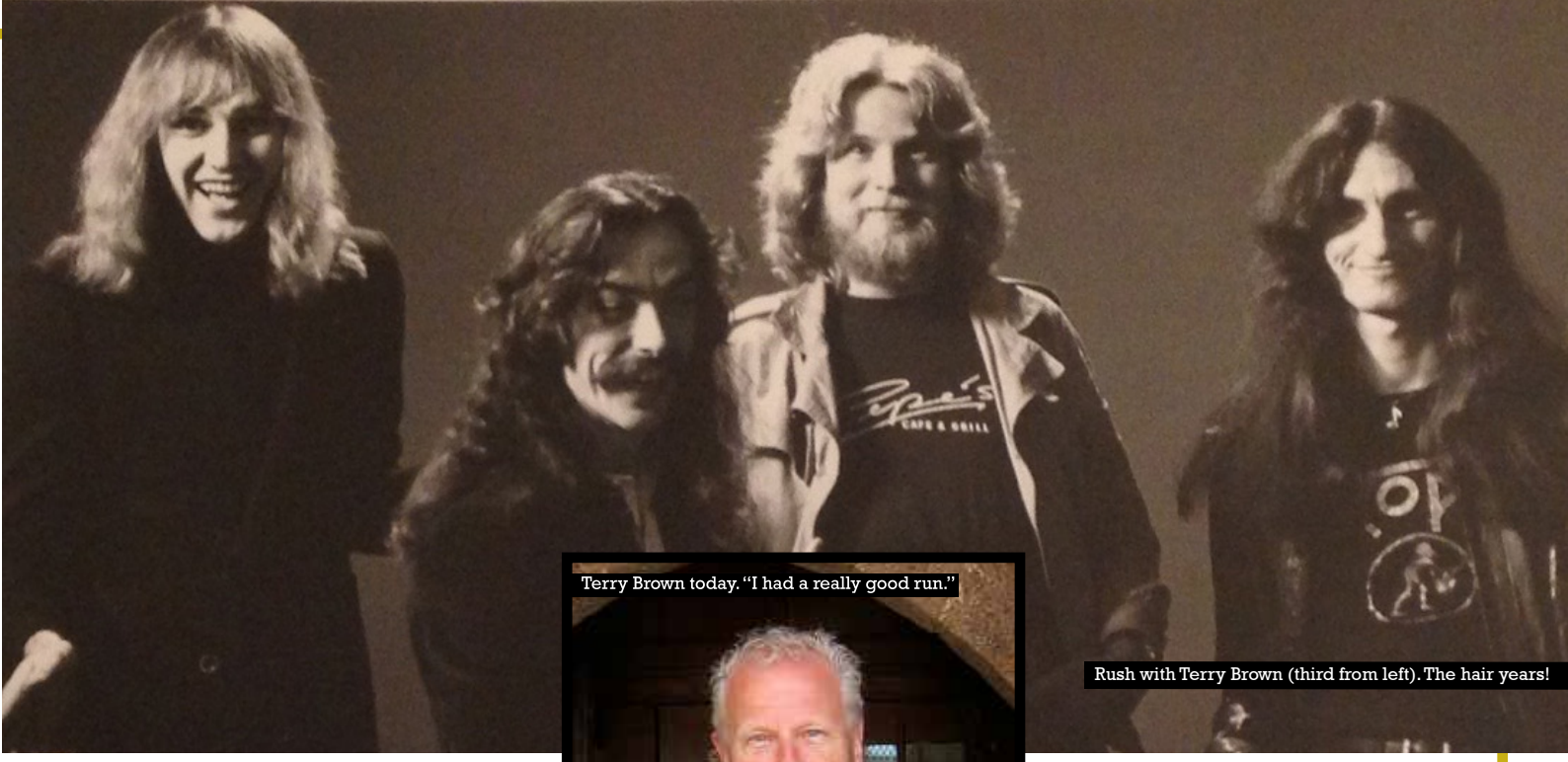
Interview by *Philip Wilding*

"MY FIRST INTRODUCTION TO Rush was back in 1973. The band was working the graveyard shift at a local studio in Toronto called Eastern Sound. They'd recorded a bunch of eight-track masters, but felt there was still more work to be done on the tracks. Vic Wilson, who was part of Rush's management team at that time and would go on to co-found Anthem Records, called me up. I was working at another studio called Toronto Sound, and Vic booked some time, two or three days at the most. We cut three tunes, but I wasn't the producer. I was the studio engineer and was just there to help Rush through, really. I remember that 'Finding My Way' really stood out as a great song, and that working with them was a lot of fun. In fact, it was so much fun that we ended mixing the entire record, what became the first album.

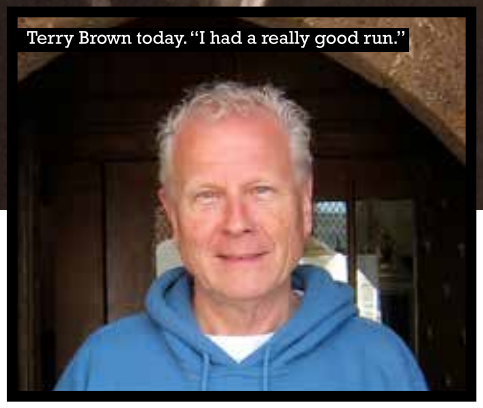
"WE ALL got along really well right from the get-go. When we first started recording – and I'll always remember this – I was double tracking Alex's guitar and I was absolutely blown away by the fact that he doubled his tracks so perfectly that they sounded like they were almost flanging. Flanging is the audio effect you get when you mix two identical signals together, with one signal delayed by the tiniest amount. It produces a sweeping effect. The fact that Alex's timing was so good made me go, 'Wow!' And then there were Ged's vocals. The way he sang… Well, there was nobody like him around at the time, so I was totally mesmerised.

> "THE BAND APPROACHED THE ALBUM DIFFERENTLY, FROM A MUSICAL POINT OF VIEW. EVEN ALEX'S CHORDING SOUNDS DIFFERENT."

"AFTER THE good experience we'd had on the first album, we ended up working together and I became the band's co-producer on 'Fly By Night', 'Caress Of Steel' and '2112'. I remember talking to the guys sometime in 1977 and Ged said, 'I think we want to go somewhere else to record next. We've done three albums at Toronto Sound and we want to stretch our wings a bit, try somewhere new.' That's how we ended up at Rockfield Studios in Wales, having a really good time making 'A Farewell To Kings' there. The weather was great and we got excellent recordings. We tried lots of different ideas. We even recorded outside in the quadrangle of the building, and that spirit made for a great experience. So when it was time to record another album, going back to Rockfield



Rush with Terry Brown (third from left). The hair years!



Terry Brown today. "I had a really good run."

was the obvious choice. It was a question of, 'If it's not broken, let's not fix it.'

"GEDDY, ALEX and Neil were all very enthusiastic going in at the start of what would become 'Hemispheres'. They might have been tired from the road, but they didn't let that show, because they all knew we had a job to do. Rush are really dedicated guys. They're hard workers. They don't sit around and waste time, which is easily done in a residential studio. And we actually thrived on all being in one place all the time; it was great. We'd done a concept album before when we recorded '2112'. That had worked for us, so we weren't daunted by the conceptual nature of 'Hemispheres'. The material was all organised, so the guys basically knew what they wanted to record. We did make quite a lot of subtle changes as we were moving along, but the meat and potatoes of it was very much there going in.

Alex prepares for some serious flanging

"WE WERE in the studio for a month, which is a reasonable amount of time. But here's the catch! We'd been in the studio for a month with 'A Farewell To Kings' too, except that when we came out at the end of those first Rockfield sessions we'd already finished everything – including the vocals – and only needed two weeks to mix at Advision in London. We got to the last morning at Rockfield on the 'Hemispheres' sessions, though, and we hadn't had time to do any vocals. So in the wee small hours we finally tackled one – and it wasn't a keeper. We thought, 'Okay, we've got some work to do here.' So we went to Advision with two weeks booked. Naively we thought we'd be able to record vocals *and* do the mix in that time. But this proved to be a much harder job than 'Farewell...' I remember that it was a real eye opener for everyone when we started doing vocals. It was like, 'Holy shit, this is really difficult.' In the end we used those entire two weeks to do vocals and had to take extra time to mix. The songs we'd recorded were a little high for Geddy and it was a lot of work for him. Doing the vocals was the most difficult period of the whole recording process. But Geddy rose to the occasion and worked his ass off. We ended up with some great vocals – and an album that still stands the test of time.

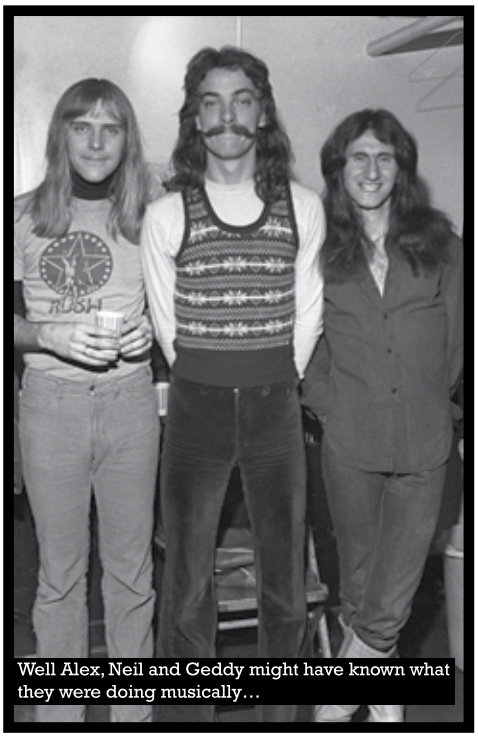
Rush keep it technical onstage at the Hammersmith Odeon, 20 February, 1978

"'HEMISPHERES' WAS definitely more complicated to make than 'Farewell...' but some records are like that. A song like 'La Villa Strangiato', for instance, was ►

Photos: Getty Images/Fin Costello; Getty Images/Peter Still

EYEWITNESS Dateline: June-July 1978

a difficult thing to do. There's a lot of detail in it. From a production standpoint it was something you couldn't really play from beginning to end. I'd guess the band thought they might simply do it in one take. But to do that you'd need the song to be charted out – and that wasn't my style. So we ended up doing it in sections, in big chunks, and it worked out really well in the end. The vibe was good, and the song is still a classic Rush live staple even now.



Well Alex, Neil and Geddy might have known what they were doing musically…

"REALLY AND truly, a month isn't an inordinate amount of time to make a record of the complexity of 'Hemispheres'. So it's not as if I feel we didn't pull it off. I never really discussed how I thought the albums would do sales-wise. I always felt we were making good records and that the audience would let us know if we were doing something wrong – they'd done it with 'Caress Of Steel'. But I felt we were doing the right thing with 'Hemispheres'. It was exciting and had great material.

"MIXING THE album at Trident Studios in London wasn't the easiest thing either. It went well overall, but it was definitely a lot of hard work. I think it was at that point that the band made the decision that things would be different on the next album. And I think that was a smart move. 'Hemispheres' was the last concept record for a long time for a reason...

"THAT SAID, I'm still really thrilled with the album to this day, because it sounds different from any of Rush's other releases. I think the band approached it differently, from a musical point of view. Even Alex's chording sounds different. In fact, the whole thing sounds different and I enjoy that immensely. Some material can be extremely troublesome and difficult. Other material can be a breeze. 'Hemispheres' was more of the former and less of the latter. You have to jump through hoops sometimes. But all the tracks ended up on the album and they all work.

"I STILL have some really fond memories of the time we spent together recording 'Hemispheres'. It was a great period in Rush's history, no doubt about it. And then of course we ended up going on to work in Le Studio in Quebec, where we also cut another three great albums before I finally stopped working with the band. All I can say about Rush is that I had a really good run and I enjoyed every single moment of working with Alex, Neil and Geddy."

Rush – 'Hemispheres'

Released: 29 October 1978
Album length: 36.08

1: Cygnus X-1 Book II; Hemispheres (18.08)
i) Prelude (4.29)
ii) Apollo (Bringer Of Wisdom) (2.30)
iii) Dionysus (Bringer Of Love) (2.06)
iv) Armageddon (The Battle Of Heart And Mind) (2.56)
v) Cygnus (Bringer Of Balance) (5.01)
vi) The Sphere (A Kind Of Dream) (1.06)

2: Circumstances (3.42)
3: The Trees (4.46)
4: La Villa Strangiato (An Exercise In Self-Indulgence) (9.35)
i) Buenos Noches, Mein Froinds! (0.27)
ii) To Sleep, Perchance To Dream (1.32)
iii) Strangiato Theme (1.16)
iv) A Lerxst In Wonderland (2.34)
v) Monsters! (0.20)
vi) The Ghost Of The Aragon (0.36)
vii) Danforth And Pape (0.41)
viii) The Waltz Of The Shreves (0.26)
ix) Never Turn Your Back On A Monster! (0.10)
x) Monsters! (Reprise) (0.15)
xi) Strangiato Theme (Reprise) (1.03)
xii) A Farewell To Things (0.15)

Line up:
Geddy Lee – vocals, bass guitar, Oberheim polyphonic, Minimoog, Moog Taurus pedals
Alex Lifeson – electric and acoustic guitars, classical guitar, guitar synthesizer, Moog Taurus pedals
Neil Peart – drums, orchestra bells, bell tree, timpani, gong, cowbells, temple blocks, wind chimes, crotales

Arrangement and Production: **Rush** and **Terry Brown**

Music recorded June–July 1978 at Rockfield Studios, Monmouthshire, Wales.
Vocals recorded at Advision Studios, London.

Mixed at Trident Studios, London by **Terry Brown,** assisted by **John Brand**
Engineered by **Pat Moran**
All lyrics by **Neil Peart.** All music by **Geddy Lee** and **Alex Lifeson,** except 'La Villa Strangiato', written by **Lee, Lifeson** and **Peart**

Photo: Getty Images/Richard E. Aaron

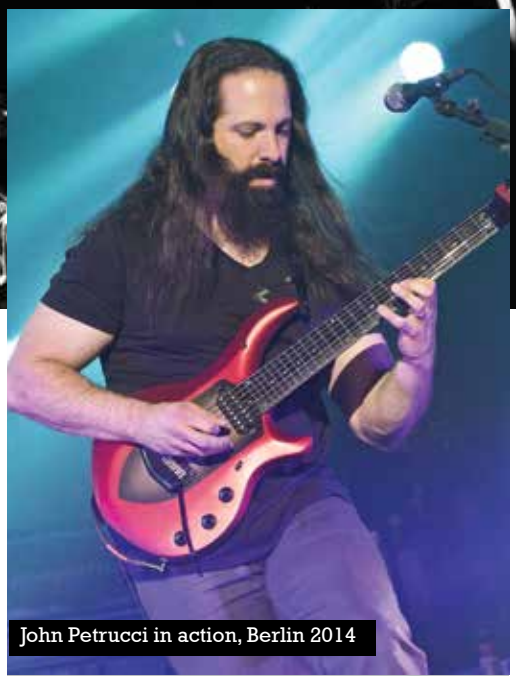
MY FIRST GIG

Dateline: 8 December 1982
Uniondale, New York

Rush performing on the 'Signals' tour that changed John's life

"MY FACE MELTED!"

Dream Theater guitarist John Petrucci relives his life-changing experience seeingRush as a 15 year old…



John Petrucci in action, Berlin 2014

"IT MAY HAVE BEEN Uniondale on Long Island rather than the capital of Nepal, but I can still remember the pungent smell that penetrated the arena on that cold winter night in 1982… '*Pulling into Kathmandu/Smoke rings fill the air…*' I was a 15-year-old budding musician attending my very first concert – Rush – at the fabled Coliseum; the venue of the Gods! If you lived on Long Island, it was *the* place to see concerts. All the rock giants – from Iron Maiden to The Who to Black Sabbath – had played there.

"I EITHER drew or painted just about every Rush album cover from the moment I discovered the band and became a super-fan. As a young guitarist, I spent hours and hours each day learning and practising as many Alex Lifeson riffs and Rush songs as I could. I struggled for days sometimes, dropping the needle of my record player on the same spot over and over, slowing down the speed of the turntable to 16rpm just to make sure I had every single note correct before I practiced that particular lick for weeks. The band I was in at the time played all the Rush classics like 'Working Man', 'The Spirit Of Radio', 'Red Barchetta', 'YYZ' and 'Xanadu'. We took pride in being able to impress friends with our versions of songs by the greatest band ever.

"SINCE THIS was my first concert and I didn't have any experience buying concert tickets, our seats were pretty bad. We were up high and couldn't have been further from the stage. It really didn't matter much to me, though. I was pumped just to be in the same building as Rush. When the lights went down and the intro tape faded, the riff for 'The Spirit Of Radio' flew from Alex's fingers into my ears. Even though it was the very same riff I knew backwards and forwards, it was like seeing God himself. I was completely mesmerized. Granted, the band members looked pretty small because they were so far from our seats. But the incredibly loud sound, the amazing light show, the equipment on stage and the deafening roar of thousands of Rush fans made me realise that I too wanted to do that for the rest of my life. I wanted it to be me on that stage someday!

"THE BAND played my all-time favourite, 'La Villa Strangiato' from the 'Hemispheres' album. It's got one of the greatest guitar solos ever recorded in the middle breakdown section. But the version Alex played that evening provided what is still one of the most mind-blowing, influential and religious musical experiences I've had. After milking the first half of the solo with melodic and blues-infused phrases of pure genius, Alex then built the finale into an unimaginable climax of warp-speed notes that burst into the arena in a way I'd never experienced before. My face melted! My first ever gig was a momentous and epic experience on so many levels. I can honestly say it changed my life!"

Photos: Getty Images/Paul Natkin; Getty Images/Frank Hoensch

FEMALE ROCK PIONEERS

WHATEVER HAPP L4DY

In an era when men looked like women, it was still tough for female rockers to make it in a male-dominated world. *Paul Suter* tracks down five women who featured as *Kerrang!* Ladykillers to discuss Eighties attitudes to girls who wanted to rock, and find out what they're doing now.

IT'S NOT THE EIGHTIES any more, which for those of us with a nostalgic bent may not be good news. Hard rock and heavy metal is a lot further from the mainstream than it was back then, and the genre has matured, focusing more on talent and music, and less on image and presentation. It wasn't all about 'the look' back in the day, but image did play a big part – particularly for trailblazing girls looking to make it in a traditionally male world. *Kerrang!* magazine's recurring 'Ladykillers' feature – a chance to talk about girls in rock, but driven by a desire to show pictures of hot girls in bands – was a prime example. And if the music wasn't exactly an afterthought, there's no doubt that the focus was on looks.

> "THERE WAS AN ASSUMPTION THAT ATTRACTIVE GIRL EQUALS STUPID, AND THAT I COULDN'T BE A MUSICIAN IN MY OWN RIGHT."
> **LEE AARON**

THE STRUGGLES of pioneering female hard rock musicians 30 years ago influenced how we view women in rock in 2017, and it's clear that we look at female rockers in bands like Halestorm, Within Temptation and Delain in a very different way. It's no longer a novelty to see a girl in a rock band. So how do the ladies who had to deal with the Eighties look back on those times? And do they think their struggles were worth it?

LEE AARON

IT ALL STARTED WITH Canadian singer Lee Aaron. It was 1982. *Kerrang!* was a little over a year old, and Girlschool and Rock Goddess had already emerged. Then along came this petite teenager from Toronto with a voice that killed and an image that totally overshadowed the "jeans and T-shirt" female rockers we were used to. Lee Aaron's manager had decided to play up the sexy image to try to get ahead, and rock magazines jumped all over it. *Kerrang!* effectively launched her international career with a pull-out centrespread.

"THAT PIECE led to a showcase at The Marquee in London and a place on the bill at the Reading Festival, for which I have to be grateful," says Aaron, whose real name is Karen Greening. "If I'd lacked the ability to deliver at those shows, then my career would have been very short-lived. But for a large part what was really happening then was some extremely exploitative marketing that had nothing to do with the music. The next few years were a huge learning curve for me, fighting to win back some credibility." On a musical level, however, Aaron felt much more comfortable. "I was a core songwriter in the band, so there was always respect from the guys I was working with, and for the most part from other musicians too. They realised that all the sex-symbol crap wasn't important to me. That was more a cultural by-product of the times." But that cultural by-product undeniably had its downside, something Aaron had to deal with on a daily basis. "Jon Bon Jovi, David Coverdale, Dave Lee

ENE TO THE KILLERS?

Roth... they were all sex symbols. But they weren't treated in a sexist manner and the quality of their music was never in question because of their looks. There was definitely a double standard, and as a woman I'd often feel demoralised by some of the inane questions I was asked. There seemed to be an assumption that attractive girl equals stupid, and that I couldn't be a musician in my own right. Because there were only a few of us girls in that genre at the time, we were all seen as novelty acts."

IN THE end it all got a bit tiresome. Lee Aaron wasn't the only good-looking woman in rock and metal. But the initial impetus she gained stuck her with a label that her female successors didn't have to deal with to the same degree. "The 'rocker babe' stereotype became a bit of an albatross, so I made some career diversions – sang blues and jazz, alt rock and even opera. It all seemed to help my credibility. It may have disappointed my harder rock fans, but it kept me inspired to keep creating music that's interesting to me." Over recent years Lee's dipped her toes back into the rock arena with intermittent live shows, and 2016 saw the release of 'Fire And Gasoline', her first rock album in well over 10 years. It's great to see her back. Just don't mention Ladykillers, okay?

Photos: IconicPix/David Plastik; Big Sister Records/Theresa Mitchell

FEMALE ROCK PIONEERS

VIXEN

IT WAS CANADIAN SISTER act Heart that ruled the charts in the mid to late '80s. But Vixen were hot on their heels. Originally formed way back in 1973 in St Paul, Minnesota by guitarist Jan Kuehnemund, the band first had commercial success with their début album, 1988's 'Vixen'. But hit records and major tours didn't shield Kuehnemund, vocalist/rhythm guitarist Janet Gardner, bassist Share Pedersen and drummer Roxy Petrucci from criticism. "I think being in an all-girl band made it easier to get noticed," notes Janet Gardner today. "And things like the Ladykillers piece were a part of that. But it also made it a lot more difficult to be taken seriously. People would think that we were a gimmick and there was some Kim Fowley-like character behind it all. After all, a bunch of girls wouldn't just get together and play hard rock, would they? What a preposterous idea! And yet that was exactly how Vixen had started, in Jan Kuehnemund's garage in Minnesota."

> "WE REALLY DIDN'T PLAY THE FEMALE CARD MUCH. THERE WEREN'T BOOBS HANGING OUT ALL OVER THE PLACE."
> **JANET GARDNER**

SO CREDIBILITY was always a problem for Vixen, despite their success. Two singles from the 'Vixen' album, 'Edge Of A Broken Heart' and 'Cryin'', made the Top 30 of the Billboard Hot 100 in the US, and the band would eventually sell over a million albums. But the more Vixen achieved, the more the doubters came out of the woodwork to question how they got there. Janet doesn't necessarily think Vixen suffered any more than their male rock counterparts, though. "In the end I don't think we got it any worse than the men with their fluffy hair and bare chests plastered all over the covers of magazines. There were some amazing vocalists and musicians during the late '80s writing great songs, and that era produced some of the best guitarists ever. But when the '90s hit, nobody could get arrested. All that hairspray and make-up seemed to stop people seeing that there were some very talented people underneath the image. There was a stigma attached that was unshakeable."

STILL, IT'S hard to deny that the girls did get judged by different standards. While Vixen were determined to stand or fall on their music, how men perceived them certainly influenced the trajectory of their career, however unfair that might be. It was primarily men who bought rock music and it was men who were the music business's decision-makers. It was only Vixen who saw themselves as just another '80s rock band.

"WE REALLY weren't doing anything all that different from any of the male bands of the time," says Janet. "Just look at a photo of us next to Poison... pretty similar. We really didn't play the female card much. There weren't boobs hanging out all over the place. Most of our songs were love songs, heartbreak songs, similar to what Bon Jovi and others were doing at the same time. We weren't going for any kind of cheap sell, but on the other hand image was a big part of what was going on at the time and sex appeal was important. I honestly never saw myself that way, so I guess it was flattering that people thought we had some! I was just happy to be able to do what I love doing at the level we were doing it. I really didn't care why people showed up – I was just glad they were there!"

WHEN THE '80s died Vixen's stock fell, but various permutations continued to perform under the name. There was even a brief reunion of the full line-up in 2004 for music TV channel VH1. It didn't last, but in 2012 Vixen decided the time was right again. Sadly, guitarist and founder Jan Kuehnemund was taken by cancer before the reunion came to fruition, but the remaining members decided that they should rally and carry on. Fellow Ladykiller Gina Style (ex-Envy) was recruited, having played with Roxy and Janet before, and the band are back on the road again. "What goes around comes around," says Janet. "Apparently we had fans who missed us and the party rages on! The Vixen Ladykillers are having more fun than ever before!"

Photo: IconicPix/Ray Palmer

FEMALE ROCK PIONEERS

PRECIOUS METAL

FOR A WHILE BACK in the '80s California-based five-piece Precious Metal were contenders for the crown as America's most successful all-girl band. Musically they were a tougher-sounding proposition than Vixen, but vocalist Leslie Knauer, guitarists Janet Robin and Mara Fox, bassist Alex Rylance and drummer Carol M. Control faced just the same challenges trying to earn recognition for their music rather than how they looked.

"WE WERE hungry for whatever promotion we could get," admits lead guitarist Robin. "We were sensitive to the sexism of it, but we had to go with it. We really didn't have any choice. It wasn't just us, of course. I know Heart had to deal with their label telling them they had to go along with the sexy image thing. I suppose Ladykillers and all the rest of it was inevitable, because it was still something of a novelty for women to be playing music with a harder edge at that time."

ROBIN ADMITS that the focus on her gender came as something of a surprise to start with. Her involvement with metal and hard rock had begun with her guitar tutor, Randy Rhoads, in North Hollywood in the late '70s. "Randy didn't give a shit that I was a girl," she explains. "I didn't experience sexism until I was in Precious Metal, and I was shocked." And despite proving themselves on stage, an oafish minority interfered.

"THERE WERE the occasional foolish remarks – 'are your boyfriends playing behind the curtain?' – and shows where some idiot would throw sex toys onto the stage. But for the most part the people who saw us actually got it. Once we were out on the road fans saw that we could really play, which made a difference. And for the most part that included male musicians too. There were a few who didn't want to face up to it, but it was evident that what we were doing was really us. We played the instruments, we wrote the songs, and you couldn't dismiss that." However, despite a major deal with Mercury/Phonogram, and a 1986 album, 'Right Here, Right Now', radio exposure – so vital to breaking an act in the US – was a big problem.

"WE'D GET so frustrated when we'd go to a radio station and the music director would tell us that we couldn't be added because they already had a female artist on the playlist. Nothing to do with the music or the song, they would only play one at a time. We got a little more love in Canada, but in the US that was how it was. So there was a certain sense of rivalry. We were envious of Vixen selling more records than us and getting onto MTV while we were struggling with those things. But in the end it was more a case of 'go girl!' than 'damn you!'"

> "LADYKILLERS AND THE REST WAS INEVITABLE, BECAUSE IT WAS A NOVELTY FOR WOMEN TO PLAY MUSIC WITH A HARDER EDGE."
> **JANET ROBIN**

AFTER THREE albums that failed to establish the band, Precious Metal called it a day in 1992. Janet and singer Leslie Knauer formed a poppier group called Sugar Shack, but Janet was then recruited to tour and record with Fleetwood Mac guitarist Lindsay Buckingham's band. Stints with Meredith Brooks, Michelle Shocked and Air Supply would follow, and she's now an established solo artist with seven albums to her name, playing over 150 dates a year. She's also a sought-after guitar tutor – and while Janet's solo career may be somewhat removed from her hard rock heritage she's still shredding when it's called for. "Because people know I was taught by Ozzy guitarist Randy Rhoads, there's always somebody new wanting to know how to play the solo to 'Crazy Train'," she laughs.

Photos: IconicPix/Annamaria DiSanto; Mary Grace McKernan

FEMME FATALE

IT'S PROBABLY FAIR TO call Femme Fatale's Lorraine Lewis the most in-your-face female artist of the '80s metal era. Loud, brash and unashamed, vocalist Lewis was ready to flaunt anything that might be considered an asset to make her and her group stand out from the crowd. The tactic appeared to be working too. The Albuquerque band's eponymous 1988 MCA début sold over 200,000 copies. But in an era of million-selling rock albums it wasn't enough. In the end the label declined to release a second album, tried to keep Lewis as a solo artist, and she walked away from it all. "I'm female and I give it my all," says Lewis. "There's an innate animal inside us all and Femme Fatale was – and still is – a vehicle to let loose and have a blast doing what I love. Rock and roll is sexy. If you have a problem with that, you'd better stay home!"

> "ROCK AND ROLL IS SEXY. IF YOU HAVE A PROBLEM WITH THAT, THEN YOU'D BETTER STAY HOME!"
> **LORRAINE LEWIS**

CERTAINLY LORRAINE didn't have a problem playing up the sexual side of things. Anyone remember the butt slapping in the 'Falling In And Out Of Love' video? (*Not really – Ed*) but for Lewis it was all part and parcel of selling her band and her music. Whether it was credible or not didn't concern her. "I never worried about credibility," she confirms. "People either got me or they didn't. And if they didn't that was okay. Just move along and don't get in the way of a good time. I don't take anything too seriously. Respect is great, and there were always moments in the set where I'd slow things down and give people a chance to think, 'wow, she's got some chops.' But I never counted on it and it's not that important to me. I'd rather have a full house with everyone going nuts."

INEVITABLY THE focus fell on Lorraine whenever the media covered Femme Fatale. The rest of the group – guitarists Bill D'Angelo and Mazzi Rawd, bassist Rick Rael and drummer Bobby Murray – didn't get much of a look-in. The singer concedes that trying to keep a band together when everyone's looking at just one person can be a problem. "The guys had a bit of a hard time dealing with the focus being so much on me, and I can't blame them," she admits. "I made a point of always giving them a time to shine in the show. But unfortunately for most of the media Femme Fatale and Lorraine Lewis were the same thing." In addition, US rock radio had a perception problem when it came to female artists. "There was a lot of competition with other artists," says Lorraine. "On a personal level I looked up to all the other bands with women in them. But the industry decided there would only ever be one female voice on rock radio at a time, which created pretty intense competition between us. I knew that if Lita Ford or Vixen got to a radio station before us, most likely we wouldn't get air time." Nowadays Lorraine has an all girl band herself, still called Femme Fatale. Alice Cooper's current shredder Nita Strauss is a former member, and Tommy Lee's kid sister Athena is the drummer. But fans of the band's original sound will be pleased to hear that recently released album 'One More For The Road' features live demos for the unreleased second album from the original band. "I'm still here and I'm still doing it," says Lorraine. "You won't get rid of me that easily!"

Photo: IconicPix/Ray Palmer

FEMALE ROCK PIONEERS

BETSY BITCH

BETSY WEISS WAS NO shrinking violet in the world of metal. The personality she put out there as Betsy Bitch, frontwoman of LA outfit Bitch, was unashamedly sexual. The whips, chains and flesh-hugging leather outfits the New Jersey girl was known for were all designed to offer an extreme visual interpretation of Bitch's blistering heavy metal. 1983's 'Be My Slave' went right to the heart of metal's bondage-influenced subgenre, and four years later 'The Bitch is Back' pulled no punches either. "The guys originally formed the band with a female singer in mind to play the role of 'the bitch'," says Betsy. "They had no problem with me being the focal point of the band, and I knew that I could back up the looks and image with talent and stage presence. Certainly there was a stereotypical view of women in heavy metal – in rock music in general – but I never obsessed about it or looked on it as a negative."

> "I'VE ALWAYS PLAYED UP MY LOOKS AND NEVER THOUGHT OF THE IMAGE AS SOMETHING THAT NEEDED TO BE EXPLAINED AWAY."
> **BETSY BITCH**

BITCH – WEISS, guitarist David Carruth, bassist Mark Anthony Webb and drummer Robby Settles – actively decided to make sex part of the band's imagery. So it was inevitable that the rock press – run in general by young men and catering for a predominantly male audience – would focus on it. But Bitch didn't whine about their music being ignored. The masterplan was to get people to turn up to see the band, at which point their musical quality would become obvious. "I looked at being a woman in a male-dominated genre as an asset," Betsy explains. "It was more of an attraction for the fans. I'm proud of the Betsy Bitch character. It set Bitch apart and gave us some notoriety. I've always played up my looks and never thought of the image as something that needed to be explained away." Bitch was a pure heavy metal band. The members weren't chasing radio success and Betsy was a tough enough character not to feel she was a puppet, exploited for her looks. "I never felt discriminated against," she says. "I felt really accepted in the boys club that was '80s metal – I fit right in. Women in the genre were few and far between. Sometimes it was a case of sticking together, and sometimes there was rivalry. I remember one all-girl metal band coming to a Bitch show at The Troubadour and pelting me with ice from their drinks. But in the end we became really good friends. I guess we were all just acting our age at the time...." Betsy's still dedicated to her bitchin' heavy metal band. She may be the only original member, but Bitch is still playing shows, and the band is currently working on material for a new album.

YOUR LADYKILLERS PLAYLIST

***ROCK CANDY* SELECTS ONE SONG FROM EACH ARTIST TO REMIND YOU WHAT THE FUSS WAS ABOUT...**

LEE AARON – 'METAL QUEEN' (1984)
Unabashed Maple Leaf Mayhem from Aaron's second album of the same name. Written by the singer and band guitarist George Bernhardt, this is five minutes of trad metal with all the trimmings. Twin guitars, bludgeoning riffs, thudding rhythm and deliberately overwrought vocals are all present and correct. While the tune sounds a wee bit dated now, it's still got plenty of nostalgic charm.

PRECIOUS METAL – 'RECKLESS' (1990)
Radio-friendly party metal that rolls along on a big, memorable melodic hook. Dare we say that the girls might have been listening to Journey when they wrote that chorus? What's surprising is that this particular tune didn't gain more traction when it was first released, given that it was clearly built to push all the right buttons. On the surface it makes a pretty successful job of it. File under "one that got away."

BITCH – 'BE MY SLAVE' (1983)
Clearly not the most sophisticated of cuts, but 'Be My Slave' ably showcases Bitch's unapologetic approach to basic, riff-centric metal. Betsy's not a great singer, but she can certainly lay claim to being one of the first female rock vocalists ever to get so 'in yer face' and attitudinal. 'Dominatrix Metal' indeed!

VIXEN – 'EDGE OF A BROKEN HEART' (1988)
Written by AOR hero Richard Marx and Tubes frontman Fee Waybill, 'Edge Of A Broken Heart' is a perfect example of the type of radio-friendly rock that dominated US airwaves throughout the '80s. Insistent melody, impassioned vocal about love going/gone wrong, flecks of melodic guitar solo, big production. This will take you back to the days when your girlfriend/boyfriend was out on the dancefloor swinging big hair with gusto!

FEMME FATALE – 'FALLING IN AND OUT OF LOVE' (1988)
This is another airwave-friendly rocker that got heavy MTV rotation and helped Femme Fatale's debut album rack up a respectable 225,000 sales. Written by Lorraine Lewis and guitarist Mazzi Rawd, 'Falling In And Out Of Love' is clearly a period piece, so much so that it's hard to imagine a band writing a song like this nowadays. But it's also undeniably catchy, it's delivered with passion and gusto, and Lorraine Lewis's voice is far better – more gravelly and punchy – than we remember.

YOU CAN CHECK OUT ALL OF THE VIDEOS FOR THESE SONGS BY TYPING THE TITLE AND ARTIST IN THE SEARCH BAR ON YOUTUBE.

Photos: John Morgan; IconicPix/PG Brunelli

BATTLES O

BREAKING OUT OF SWITZERLAND WAS TOUGH ENOUGH FOR HARD ROCKERS KROKUS. BUT THEY ALSO HAD TO FIGHT LONG AND HARD AGAINST THOSE WHO DISSED THEM FOR BEING NOTHING MORE THAN A GLORIFIED AC/DC TRIBUTE BAND. MALCOLM DOME SPEAKS TO ORIGINAL MEMBER, BASSIST CHRIS VON ROHR, TO REAPPRAISE A CAREER SPANNING 40 YEARS...

SWITZERLAND. HOME OF SECRET bank accounts, some decent tennis players, cuckoo clocks and damn fine chocolate... But rock'n'roll? Hardly. It doesn't take too many fingers to count the number of internationally credible rock bands the country has produced over the decades. China and Paganini had limited success in the '80s and '90s, and Gotthard are still going strong. But it's Krokus who are without doubt the country's biggest rock noise. For a while there in the early to mid-1980s, and on the back of barnstorming albums like 'Metal Rendez-vous' and 'One Vice At A Time', it looked like Krokus might just establish themselves as a top tier act for the long-term. But ill-luck, bad decisions and, let's be honest, some bad records, put paid to that idea. Yet the band is still going strong today, with a canon of 18 studio albums to their name, even though much of their 40-year career has been overlooked. Don't panic, though, *Rock Candy* are here to put that right...

ALTHOUGH KROKUS first came together in 1974 and had released three albums by the end of the decade, it was 1980 that proved to be a real turning point for the band. This was the year when bassist and band founder Chris von Rohr feels they first started to believe there were genuine international prospects for a band from a small European country that had little in the way of rock history or rock culture.

"AT THE time, nobody in the UK or America would take anyone from continental Europe seriously," von Rohr remembers. "Even the Scorpions were seen as bullshit. So who needed us? But then we recorded the 'Metal Rendez-vous' album in early 1980, and suddenly got a phone call from Britain offering us a tour! You can imagine how excited we were. And when we actually went over there in May of that year, the fans were great. They made it clear we were their type of band.

Krokus have had a whopping 33 members throughout the band's lifetime. Here they all are... Vocalists Peter Richard, Daniel Debritt, Henry Friez,

F THE BAND

Everywhere we went there were good crowds, and it was such an important trek for us. I still have a poster from our show at The Lyceum in London [*May 25*] on that tour pinned to my wall! You have to understand that for a Swiss group to get such acknowledgement was beyond our wildest dreams. It really felt like we were on our way."

IT HAD already taken five years of hard graft for Krokus to get on the bottom rung of the ladder that leads to international recognition. Formed in 1975 in the small Swiss town of Solothurn (current population, 16,721), the first Krokus line-up featured von Rohr on drums and piano, Tommy Kiefer on vocals and guitar, Hansi Droz on guitar and Remo Spadino on bass. The band released an eponymous debut album in 1976 – a prog-ish rock affair with a limited pressing of 560 copies – but the line-up didn't last long. Von Rohr and Kiefer stayed, but there was an amalgamation with another Swiss act named Montezuma. Von Rohr switched to lead vocals as the band added Jurg Naegeli on bass, Freddy Steady on drums and Fernando von Arb on guitar. At the same time, Krokus also shifted stylistically, moving their sound toward a more straightforward kind of rock. 1977's 'To You All' partly reflected the change. The same line-up was in place for 1978's 'Pain Killer' album, which was also released under the title 'Pay It In Metal'. Recorded in just six days at The Manor Studios in Oxford, England, 'Pain Killer' marked the end of the band's first evolution. Again, they underwent an overhaul, with von Rohr taking over on bass and Naegeli moving behind the scenes to concentrate more on production. A singer called Henry Fries was briefly brought in, but contractual issues scuppered the collaboration before it got properly started. Looking for a singer who could ride the band's harder rocking approach, Krokus looked to Maltese-born Marc Storace, who had previously fronted another Swiss band called Tea. Storace had recorded three albums with them, one of which was bizarrely titled 'Sprouts', and Tea had taken Krokus out on tour with them in 1976, hence the connection. Despite being irritated by the comparisons, it was clear that Storace had a lot of the tone of AC/DC frontman Bon Scott in his voice, though it could be argued that he was actually a better vocalist, technically-speaking. Listen to a song like 'Streamer' and you'll see for yourselves. What wasn't in doubt, though, was that ►

Photo: Getty Images/Paul Natkin

Marc Storace, Bjorn Lodin, Peter Tanner, Carl Sentance **Guitarists** Tommy Kiefer (died in 1986), Hansi Droz, Fernando von Arb (also bass)...

OVERLOOKED

Storace's first appearance on a Krokus album, 1980's 'Metal Rendez-vous', had two major consequences. First, it made Krokus sound like global hard rock contenders. Second, it opened up an almost endless debate about whether Krokus were a great boogie rock band in their own right, or whether they were nothing but a shameless AC/DC rip-off, a tribute band in disguise.

"LISTEN, WE loved the way AC/DC took the blues and made it work in their own way within hard rock," says von Rohr on the subject. "When Marc joined us in 1979 people started comparing us to AC/DC, because there's no doubt that he did sound like Bon Scott. And those guys definitely inspired what we did. AC/DC had their own style and we had a similar approach, but there were enough differences. I like to believe we had our own sound too. When you listen to tracks from our 1980s output, you can definitely hear the AC/DC influence. But I feel that on songs like 'Winning Man', 'Easy Rocker' and 'Long Stick Goes Boom' we showed that we were so much more than an AC/DC tribute band." Von Rohr prefers to focus on the similarities between the bands that went beyond music.

Krokus mixing 'Hardware' at Battery Studio, London in 1980

"THE YOUNG brothers had exactly the same attitude to the way they ran their band as Fernando and I had with ours. Like them, we also had a strong vision and work ethic, and wanted to make our music as sharp as possible, with a real party atmosphere. For us, when Bon died [*on 19 February 1980*], AC/DC died with him. The band we loved was never the same again."

> "WE'D PLAYED ON THE SAME BILL AS AC/DC IN THE PAST, AND WERE TREATED TERRIBLY. OUR SOUND LEVEL WAS CUT BY 75 PERCENT!"

THINGS BETWEEN Krokus and AC/DC got particularly difficult when von Rohr and his boys were working on their 1982 album, 'One Vice At A Time'. The release would give Krokus a real breakthrough in America, where it peaked at number 53 in the charts, and also brought them their first Top 30 album in the UK. "We were at Battery Studios in London, working on the album," remembers von Rohr. "And AC/DC were there as well, mixing 'For Those About To Rock'. They were desperately in need of extra time in the studio, so we gave up some of ours to help them out. We even played table football at Battery with Malcolm Young, and appeared to be on good terms with them. But the next thing we knew, there was a demand from AC/DC's management that we remove the cannon effects we were going to include on 'Long Stick Goes Boom', because they were gonna use the same effect on 'For Those About To Rock'. They believed we'd ripped off the idea from them, but that wasn't true at all. We'd thought of it about the same time, and completely independently. But to avoid any problems, we agreed to take the effect off the track."

Krokus 1984 vintage. L-R: Andy Tanas, Jeff Klaven, Fernando von Arb, Marc Storace, Mark Kohler

THIS CONTRETEMPS might go some way toward explaining why, despite their growing UK and US popularity, Krokus were never invited to play at the prestigious Monsters Of Rock Festival, the annual event

... Mandy Meyer, Mark Kohler, Many Maurer (also bass), Tony Castell (also bass), Chris Lauper, Dave Stettler, Dominique Favez, Patrick Mason

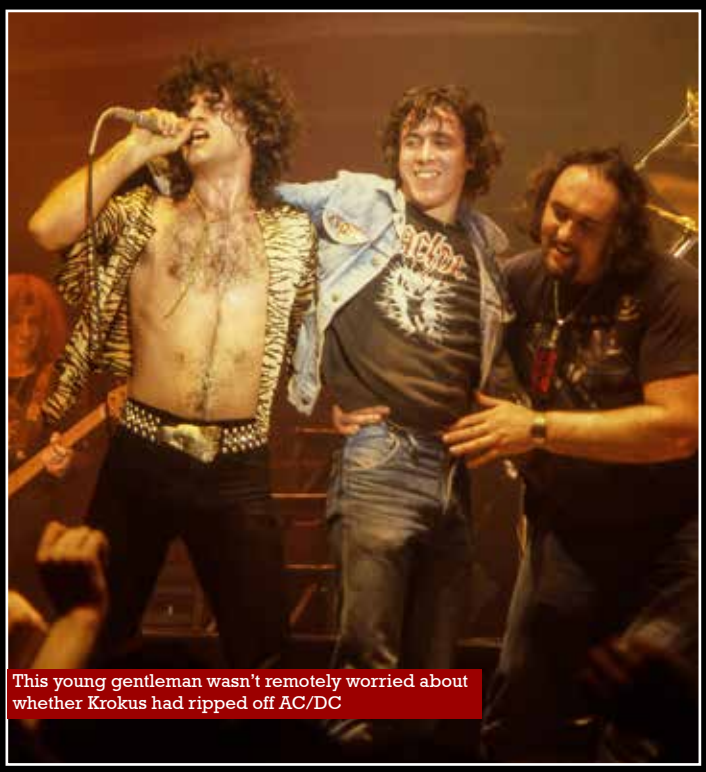
held at Castle Donington that was the highlight of the British rock summer throughout the 1980s. There are rumours that an offer was made to Krokus to perform in 1981, but the offer was subsequently withdrawn after the headliners apparently demanded it. And those headliners were... AC/DC, of course. "Were we 'removed' from the 1981 Monsters Of Rock bill at AC/DC's insistence? Well, we were never offered the chance to play that year, or any other year," says von Rohr. "It could be because they objected to us, but it does feel like a bad omission. We were certainly big enough at the time to have been given the chance. And we would have loved the opportunity. We'd played on the same bill as AC/DC in the past, and were treated terribly. Our sound level was cut by 75 percent! I've heard from other bands like Accept that they had a similar trouble when they played with AC/DC. But all that's in the past. Today, there's no issue between our bands."

UNDETERRED, KROKUS kept pushing forward, making a particular effort to embrace the States, where hard rock was a more mainstream proposition and where

Performing live in 1984. "Scorpions? Never heard of 'em!"

an act like Krokus could generate huge sales. Released in 1983, the band's seventh album, 'Headhunter', made it to number 25 in the US charts and went platinum, selling over a million copies. Follow-up album, 1984's 'The Blitz', went gold and shifted over half-a-million in the process. It helped that the band had serious American representation at the time in the shape of Butch Stone, who also looked after Black Oak Arkansas. But more than that, Krokus were prepared to put the work in to gain a foothold in the US.

"WHEN IT came to touring in Britain, you only really needed to spend a couple of weeks there," says von Rohr. "But in America... well, you had to be prepared to give up six months of your life. You can't pick and choose a few cities and only play there. You've got to go all over the place. So that's what we did." It looked like the band's commitment to breaking the States would pay off too. At least until another problem with another rock band put a spanner in the works... Krokus were supporting Def Leppard on part of their American tour of 1983. The Sheffield band had just released the 'Pyromania' album and were about as big as any band on the planet could possibly be. But things became very fractious between the two acts when Leppard accused Marc Storace of deliberately using their walkways, despite express instructions not to do so. At the time, Krokus stoutly defended the vocalist, claiming the headliners were behaving unreasonably. Now, though, von Rohr is a little more upfront about what really happened. "Yes, Marc did exactly what he was accused of doing. And he was



This young gentleman wasn't remotely worried about whether Krokus had ripped off AC/DC

wrong to do so. But the real problem was between Butch Stone and Leppard's management. They just didn't get on, and there was at least one confrontation between them. It was Butch who encouraged Marc to ignore what Leppard had said, and to behave the way he did. It was the biggest rock tour of the year, and it could have done us so much good. In the end, though, we were kicked off it. That was a bad moment for us."

THINGS WENT from bad to worse when von Rohr was then unceremoniously fired from the band toward the end of 1983, primarily as a result of his overt criticism of the band's manager, Butch Stone. Krokus had undergone numerous line-up changes while battling their way to success. The revolving door for guitarists saw Tommy Kiefer make way for Mandy Meyer, who in turn ceded to Mark Kohler. Drummer Freddy Steady, meanwhile, also departed to be replaced by Steve Pace. But von Rohr had been there from the very start and was a Krokus stalwart. His sacking went deeper. The bassist insists that his ►

Photos: IconicPix/George Chin; IconicPix/Ray Palmer

Bassists Remo Spadino, Jurg Naegeli (also keyboards), Andy Tanas, Tommy Kaiser, Chris von Rohr (also vocals, drums and keyboards) ...

OVERLOOKED

departure undermined the band's growing momentum and halted them in their tracks, right at the point when they seemed unstoppable. "Fernando von Arb now admits that he was wrong to fire me," says Chris. "After 'Headhunter', everything seemed ready for us to take the next step. The big mistake was in trying to change a

Band photo session in Zurich, 4 February 1988. L-R: Mark Kohler, Chris von Rohr, Marc Storace, Fernando von Arb, Dani Crivelli

winning team. If you look at the success of big bands across the years, they all maintained a stability that we failed to keep. What we desperately needed at the time was to take a break – just a few weeks would have been enough. But we never did, and we were burnt out. Our management and label were pushing us into a constant cycle of touring, recording and then touring some more. We weren't allowed to take the short holiday that would have recharged our batteries. That could have given us the focus to make the right decisions. Instead, Fernando and Marc – who were now running things in the band – just weren't strong enough to stand up to the business people, and they effectively overwhelmed the musicians. Mistakes were made. Of course, with hindsight these could have been avoided, but if you learn from them, then at least that's something good. In my opinion the albums the band recorded after I left – 'The Blitz' [*1984*] and 'Change Of Address' [*1986*] were career killing..." While both releases charted in America – the former made it to number 31 and the latter to number 45 – there was a real decline in musical quality, and Krokus fans noticed it.

"I KNOW people might think I'm being unfair, because I wasn't part of the band at this time, but doing covers of The Sweet's 'Ballroom Blitz' [*on 'The Blitz'*] and Alice Cooper's 'School's Out' [*on 'Change Of Address'*] were massive errors. They just weren't right for Krokus, and simply underlined that the band was in decline." So while Krokus were struggling to halt a fall from grace, von Rohr was following his own path.

"I HAD the chance to do other things, and I really enjoyed that," he explains. "I produced bands, did some journalism, even got involved with TV. But while I was doing all of this, the guys left in the band really had it tough." Eventually, von Rohr returned to the fold for 1988's 'Heart Attack', which heralded a switch to MCA from Arista, the label with whom the band had experienced such highs since 'Metal Rendez-vous'. Krokus's previous success helped the album to chart in the States, where it reached a modest number 87. But it was clear that the band was in decline. As for many traditional rock acts, the 1990s proved to be a struggle for Krokus as von Arb tried desperately to steer them through shifting trends and commercial demands. But in 2007, there was a glimmer of hope on the horizon. Storace, von Arb, von Rohr and drummer Freddy Steady reunited for the first time in 25 years to do a medley of three songs ('Tokyo Nights', 'Bedside Radio' and 'Heatstrokes') on Swiss TV show 'Die Grossten Schweizer Hits'. This in turn led to a gig on 2 August 2008 when Mark Kohler returned on rhythm guitar. Finally, the line-up responsible for the classic 'One Vice At A Time' was back together. In 2010, the five put out the album 'Hoodoo', which represented a return to a style and creativity that did more than hint at the glories of the 1980s. It proved to be a real shot in the arm for the band. And while 'Hoodoo' didn't re-establish Krokus as a big name on the international hard rock scene, it nonetheless became a Swiss chart-topper. Even in an era when record sales had fallen off badly, it was an impressive achievement. ►

Live at the Dominion in London, 8 May 1985. It appears someone is wearing a wolf mask

...**Drummers** Freddy Steady, Steve Pace, Jeff Klaven, Dani Crivelli (died in 2013), Peter Haas, Cliff Rodgers, Patrick Aeby, Stefan Schwarzmann,

Marc Storace holding some dynamite and wearing something ludicrous, 1986

Photos: IconicPix/George Chin; IconicPix/Ray Palmer

Flavio Mezzodi, Marcel Kopp.

OVERLOOKED

BUT KROKUS'S history of instability wasn't over, and at the end of 2011 drummer Freddy Steady opted to leave the band once again. In October that year, guitarist Mandy Meyer stood in for a sick von Arb at the Loud Park Festival in Japan and stayed on to record 2013's 'Dirty Dynamite' album, alongside von Arb and Mark Kohler in a triple guitar attack. With Kosta Zafiriou guesting on drums, the band landed their third chart-topping record in Switzerland while chalking up a Top 20 album in Germany, a Top 30 in Greece, and Top 50 in both France and Sweden. In May 2013 Flavio Mezzodi was brought in as the new touring drummer and appeared on the 2014 recording 'Long Stick Goes Boom – Live From Da House Of Rust'. Following 1986's 'Alive & Screaming', it was only the second official live album of the band's long career. Despite the time that's rolled by and the 18 studio albums that Krokus have produced, the band is still active and hungry. Their most recent album, 'Big Rocks', features an intriguing and varied set of covers and was issued through Sony earlier this year.

> "THE BIG MISTAKE WAS TRYING TO CHANGE A WINNING TEAM. THE BIG BANDS ALL MAINTAINED A STABILITY THAT WE FAILED TO KEEP."

"WE WANTED to do an album of songs we love," reveals von Rohr. "But they aren't just straight-ahead cover versions. We've Krokus-ised them! If you remember what we did with The Guess Who's 'American Woman' way back on 'One Vice At A Time', then you'll get what I mean. I remember Mutt Lange coming into the studio to listen to the way we tackled that song and being really impressed. That shows what we can do with a great tune." The list of tracks the band have chosen for this latest release reflects the period in which all the members grew up. "We're all children of the '60s, so we've mostly gone for songs from that era. We're doing 'Wild Thing' by The Troggs, 'Jumpin' Jack Flash' by the Rolling Stones, 'My Generation' by The Who, 'Quinn The Eskimo (The Mighty Quinn)', which was written by Bob Dylan, 'Born To Be Wild' from Steppenwolf and 'Gimme Some Lovin'' by The Spencer Davis Group. In all we looked at about 50 songs to get to the final selection. We tried some numbers and they didn't really work out. That's normal. But what we've ended up with is an album that's as much for us as it's for the fans."

THERE WILL be one Krokus original, a reworking of 'Backseat Rock'n'Roll' that first appeared on 'Metal Rendez-vous'. But those looking for new tracks will be disappointed. "There are just so many of our songs already out there," reasons von Rohr. "Do we really need to do any new ones? What we have now is a great collection of originals, to which we can add three or four of these covers. People want to have a party when they come to one of our gigs. Now they have it. Live, we have a set of the best Krokus songs, together with some great covers. And we're playing better than ever." Von Rohr insists that the 2017 Krokus vintage is a fine old thing. "After 'Headhunter' there were so many fights and problems, and they all undermined the band. From now on we want Krokus to be about having fun and playing for pleasure. All those tensions are way behind us."

An early shot from glamorous Stoke On Trent, 17 February 1981. L-R: Marc Storace, Chris von Rohr, Mandy Meyer, Fernando von Arb, Freddy Steady… Nice hat Fernando!

Photo: IconicPix /George Chin; Getty Images/Ron Galella

KROKUS KATALOGUE!

Rock Candy speed-dials through the band's 18 studio albums

KROKUS (1976)
A tentative rock debut with prog leanings and little focus.

PAINKILLER (1978)
A big switch to a straighter hard rock approach that convinces far more.

HARDWARE (1981)
Not quite as sharp as its predecessor, but its high points ('Celebration', 'Smelly Nelly' and 'Winning Man') are among the band's best songs.

HEADHUNTER (1983)
The band's best and most successful album. Every track hums with power, 'Screaming In The Night' provided a hit and the album's impact is seismic.

CHANGE OF ADDRESS (1986)
Although regarded as a hit record at the time, this is the sound of a band that's creatively somewhat strangled.

STAMPEDE (1990)
Only Fernando von Arb remains from the previous album. This is the first Krokus release since 1978 without Marc Storace, replaced by Peter Tanner, but it works well. Harder and better than the previous three.

ROUND 13 (1999)
Former Geezer Butler Band man Carl Sentance is on vocals, but this is confused, tiresome and lacking development.

HELLRAISER (2006)
The loss of guitarist von Arb – on every album since 1977 – is a blow. But the band rise to the challenge with a decent set of songs.

DIRTY DYNAMITE (2013)
The best Krokus album since 'Headhunter'. On all levels it's a mighty return to their very best days.

TO YOU ALL (1977)
Follows the same style as the debut, but with more shape and coherence.

METAL RENDEZ-VOUS (1980)
This is where the real Krokus begins. Full on blazing hard rock with plenty of anthems.

ONE VICE AT A TIME (1982)
Challenged to deliver a world-class hard rock album, the band find their range here. 'Long Stick Goes Boom' is gloriously daft.

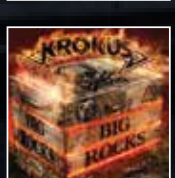
THE BLITZ (1984)
A release that has its great moments, but which rather exposes a band that's getting in a rut.

HEART ATTACK (1988)
A step up from the previous two albums, but still not matching the band's earlier pomp.

TO ROCK OR NOT TO BE (1995)
Storace's back, and so are the overt AC/DC motifs. A bit of a tortuous album title, though.

ROCK THE BLOCK (2003)
Storace's back again as Krokus go back to their early '80s roots. By no means a classic, but a marked improvement on recent efforts.

HOODOO (2010)
A classic line-up reunited, and the album is suitably strong. Stirring stuff, on a par with, say, 'Hardware'.



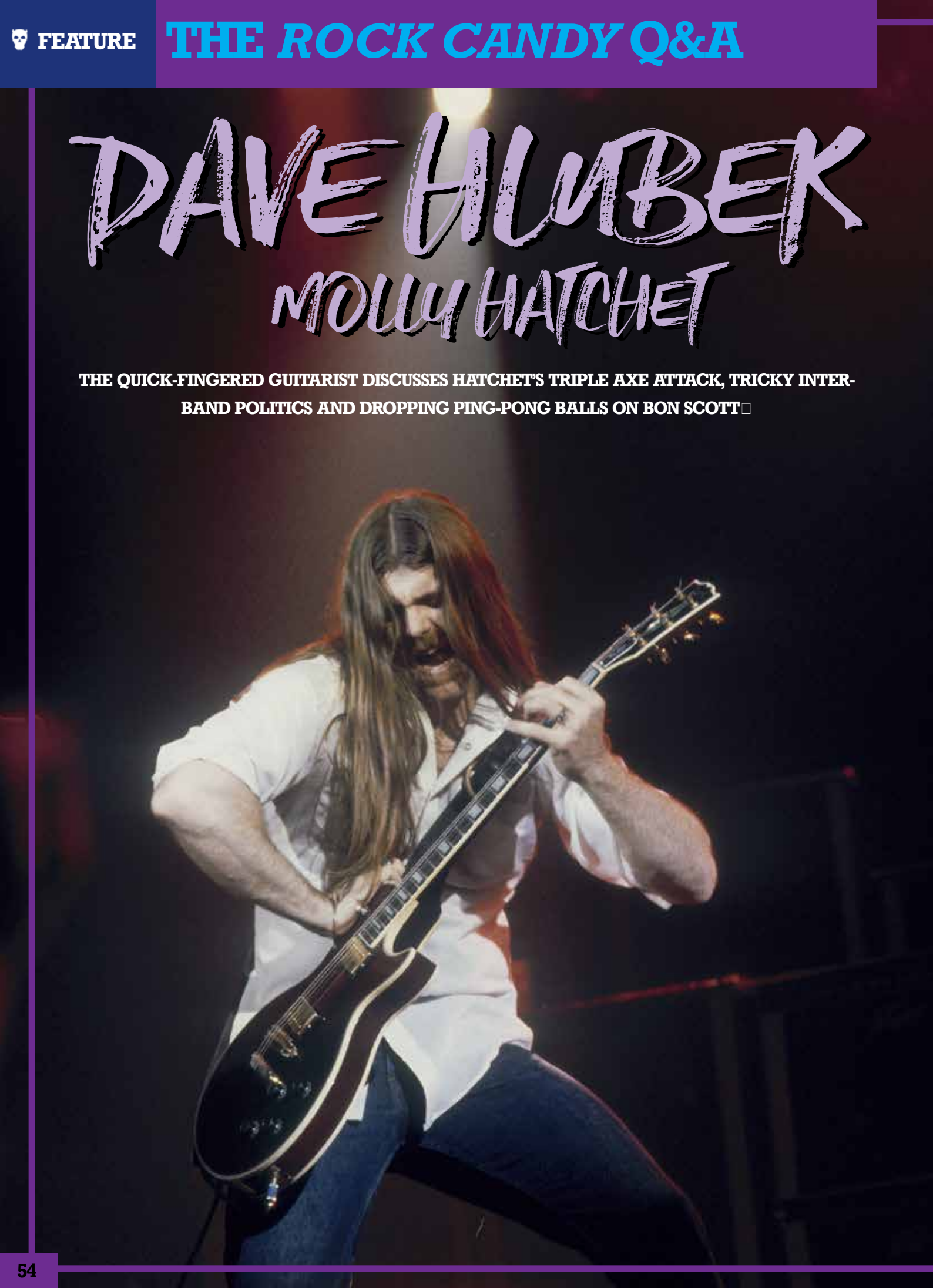
BIG ROCKS (2017)
The band expose their roots on this covers album. Some versions work very well, others are a little misjudged. But it certainly sounds like Krokus are having ten tons of fun here.

THE *ROCK CANDY* Q&A

DAVE HLUBEK

MOLLY HATCHET

THE QUICK-FINGERED GUITARIST DISCUSSES HATCHET'S TRIPLE AXE ATTACK, TRICKY INTER-BAND POLITICS AND DROPPING PING-PONG BALLS ON BON SCOTT



Like Molly Hatchet, the original Lynyrd Skynyrd came from Jacksonville, Florida. Is it true that vocalist Ronnie Van Zant mentored Hatchet early on?
"That is true. Ronnie let us rehearse in Lynyrd's studio, because we didn't have anyplace to rehearse ourselves. He did take us under his wing a little bit. Before he died there was even talk that he'd lend us some of his expertise with production for our first album. The idea was that he'd lead us in the right direction."

So what was Ronnie like?
"He was a man's man. If he didn't like you, you were in big trouble! He was a perfectionist as far as performance goes, and he was hard on the other members of his band. Ronnie only wanted the best out of them, because he was the one who was standing up there in front of the group."

Hatchet's sound was heavier than the earlier Southern Rock bands. Why was that?
"That was simply down to our influences. I guess it's fair to say Molly Hatchet was a Southern Rock band with a harder edge than most. I really liked guys like Ted Nugent and that came through in the music."

Having three guitar players in the band must have helped you develop that heavier, grittier sound, right?
"I'd say so. I can't say enough wonderful things about the late Duane Roland. He was an amazing player, as was Steve Holland. It worked out well between the three of us. Whenever you put us on a stage or in a rehearsal hall together there were fireworks. It was a good marriage!"

You toured with AC/DC in '79 on their breakthrough 'Highway To Hell' tour. What was that like?
"It was wonderful! We were with them for six months and watching Bon, Angus and the boys night after night we became good friends. They performed so well together. We used to pull pranks on each other: when Bon was singing 'Highway To Hell' we had our road crew drop two thousand ping-pong balls on him from the lighting trusses above! It was hilarious."

We heard Hatchet vocalist Danny Joe Brown had a drinking contest with Bon and lost. Do you remember?
"Danny exchanging drinks with Bon? *Big* mistake! They both liked to drink Scotch. That's how they went to sleep at night, finishing up a fifth. They were both big drinkers."

Why did Danny leave the band in 1979?
"He started to get diabetes, like I am now. And if you don't stay on top of it, it will kill you."

You replaced Danny with Jimmy Farrar for two albums, but then Danny re-joined Hatchet in 1982. Was it difficult to bring him back after the previous split?
"It was easier than I thought it'd be. We'd gotten used to Jimmy and his style, but he wasn't as forceful as Danny – neither with the audience, nor his bandmates. It worked out OK, but it was different, because people change."

1984's 'The Deed Is Done' felt much more commercial compared to earlier releases like 'Beatin' The Odds' and 'No Guts No Glory'. Was that a mistake?
"I definitely think so, yes. The record company were pushing us there, and they should have kept their f*ckin' noses out of our business... the business of creating and painting a picture with words and music."

Sadly, many of the original Molly Hatchet members have passed away – Danny, Duane, drummer Bruce Crump and bassist Riff West. Any favourite memories of them?
"It's sad that they're all gone. But I have really fond memories of playing all over the world, performing with talent like that next to me on the same stage. It was magical."

"IT WAS HONEST AND IT WAS REAL. I DIDN'T MAKE STUFF UP AS I WENT ALONG JUST BECAUSE THE WORDS RHYMED!"

Why did you leave the band yourself back in 1986?
"I don't really recall any more. That was the 1980s, remember!"

You re-joined Hatchet in 2005, and you're the only remaining founder member. There's been bad blood between some of the original line-up and Bobby Ingram, who runs the current band. Do you feel torn?
"I try not to put myself in that position. It can be very confusing, so what I do is, I try to stay on the outside looking in."

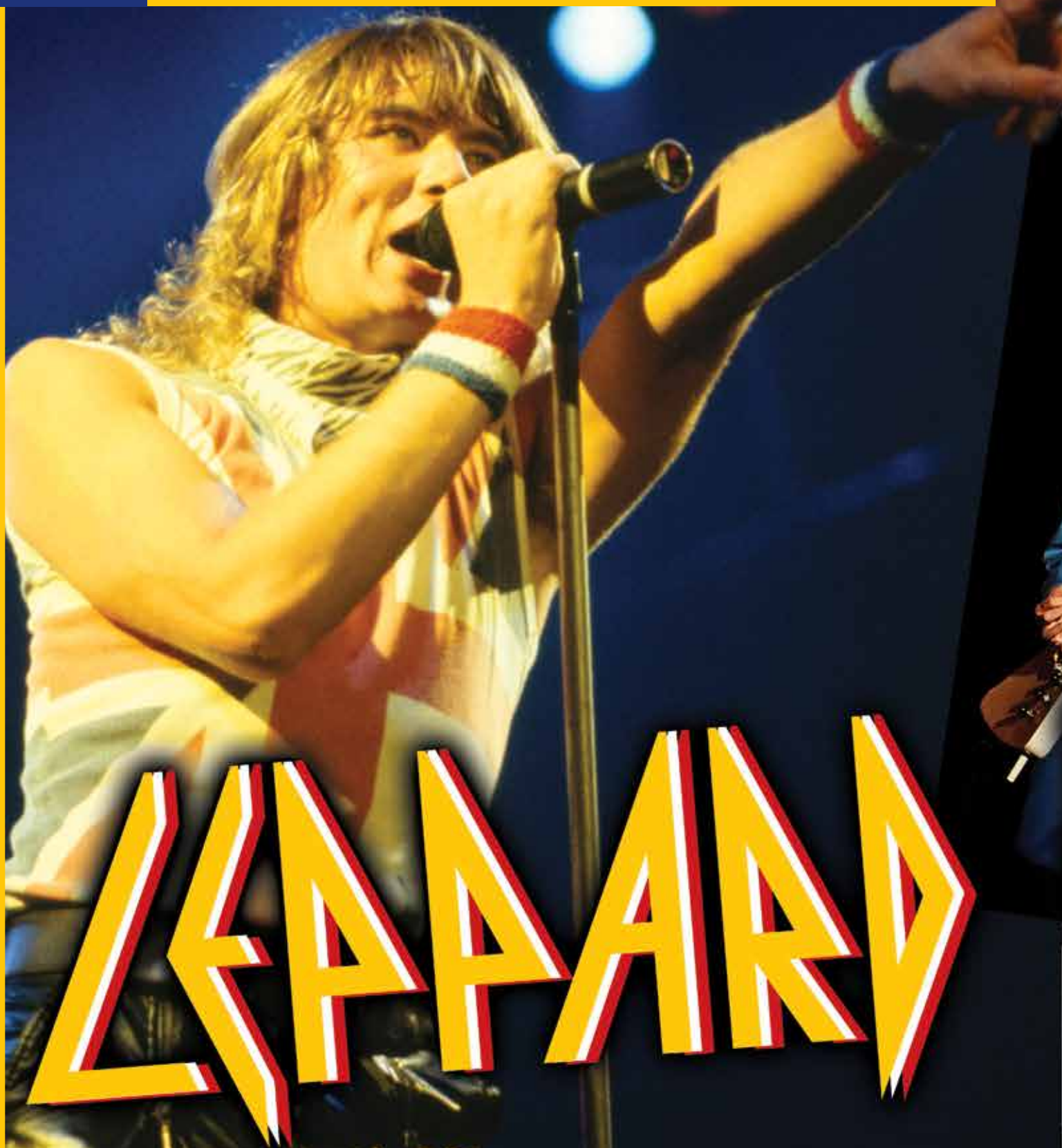
Do you still enjoy playing the classics?
"Yes I do! As long as the people on the other side of the speakers enjoy hearing the songs, I enjoy playing them!"

Which Hatchet songs are you most proud of?
"I really like 'Fall Of The Peacemakers' from 'No Guts No Glory'. That's the best song I ever wrote, lyrically. It's about John Lennon, but also has religious overtones. I also love 'The Rambler' from the 'Beatin' The Odds' album back in 1980. I'm glad I wrote that one. Jimmy Farrar and I worked on it together and it tells a good story."

Why do you think Molly Hatchet's music has endured?
"Because it was honest and it was real. I only wrote about things that I had some knowledge of. I didn't make stuff up as I went along just because the words rhymed!"

Dave Hlubek interview by Rich Davenport. Photo: Getty Images/Larry Hulst

PHOTO HYSTORIA



THEY ARE ONE OF BRITAIN'S BIGGEST MUSICAL EXPORTS EVER, WITH AN INCREDIBLE 100 MILLION ALBUMS SOLD WORLDWIDE. DEF LEPPARD FRONTMAN JOE ELLIOTT GIVES *ROCK CANDY* THE UNIQUE, DETAILED AND PERSONAL STORIES BEHIND SOME AMAZING SHOTS OF KEY MOMENTS IN THE BAND'S STELLAR CAREER.

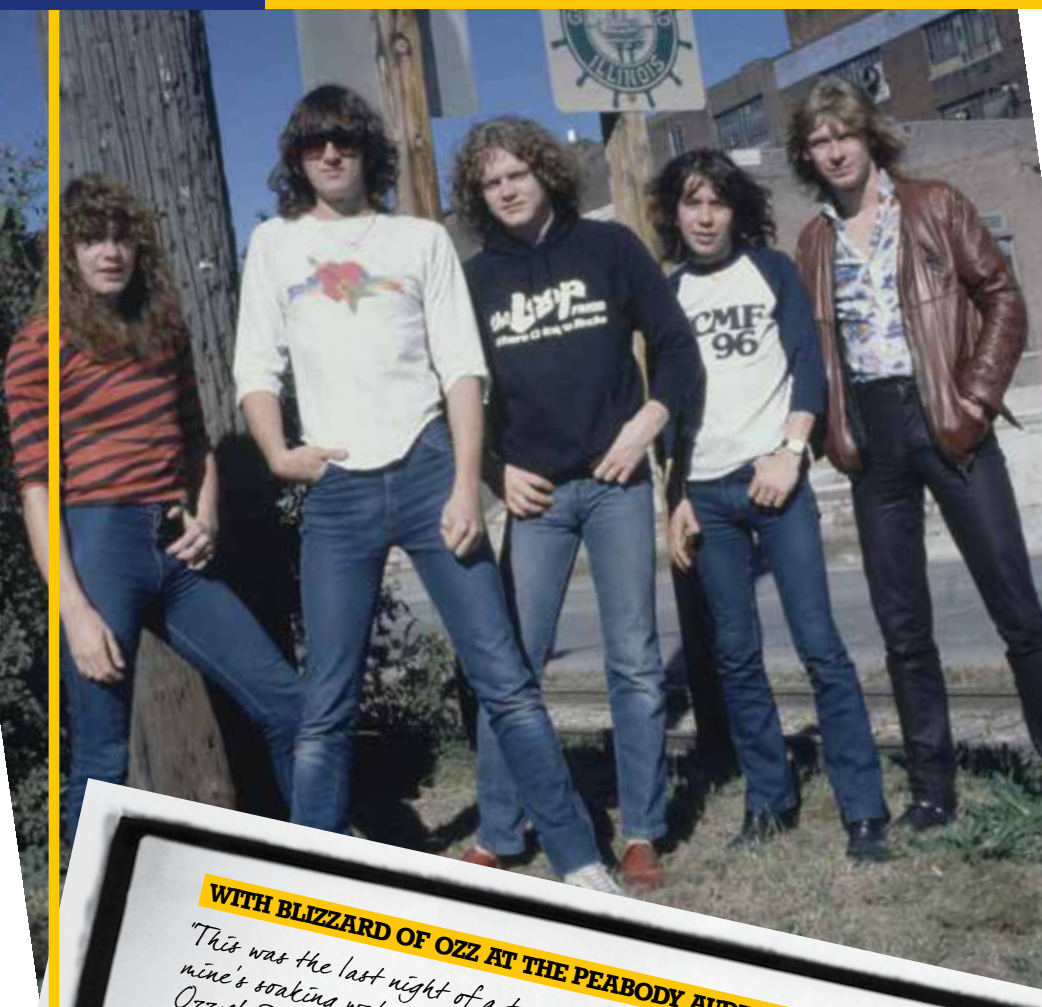
Interview by Paul 'Gooner' Elliott

Photos: Def Leppard/Ross Halfin; IconicPix/P.G Brunelli; Iconic Pix/George Bodnar; Iconic Pix/Alan Perry; Iconic Pix/George Chin; Getty Images/Joey Foley; Getty Images/Michael Ochs Archives; Getty Images/Peter Still

READING FESTIVAL, 24 AUGUST 1980

"That's a very early shot of us trying hard not to look like Maiden, Saxon, the Tygers Of Pan Tang or anyone else from the New Wave Of British Heavy Metal herd. We were going to places like Topshop, because the only way you could get decent stage clothes was in girls' shops. At this show I was wearing bright red trousers and a white shirt covered in red hearts – I should have been in Spandau Ballet! I watched Girl that day, and they had the crowd throwing stuff at them just because they looked like the New York Dolls, not like something out of a f*cking coalmine. We got some stick, but Girl got it worse. We went on after Slade, who'd played all these huge hits. I was backstage thinking, 'we're kind of f*cked here'. But in this photo I don't see three guys looking pissed off and covered in cabbage or piss, which is what legend says people threw at us. Reading was a great learning curve for us."

PHOTO HYSTORIA



ILLINOIS, USA, 1980

"This is us on the 'On Through The Night' tour, totally excited to be in America for the first time. We opened for Pat Travers on the west coast, went inland with Judas Priest, then did six weeks with Ted Nugent. We'd be third on the bill, starting at half seven when there's barely anybody in, playing half an hour. It was a great way to learn how to play an arena. We were living on the bus earning less than forty quid a week each. When we got a rare night in a hotel we stole everything – the soap, towels, even the shower curtains! I'm wearing a Tom Petty shirt that I got in '77, but [guitarist] Steve Clark was always the sharp dressed man of the band. Because we were skint he'd nick clothes. He'd walk into a shop with a pair of baggy trousers on, take a pair of jeans off the rack, put them on with the baggy trousers over the top and just walk out the shop. They didn't have security tags and cameras in those days."

WITH BLIZZARD OF OZZ AT THE PEABODY AUDITORIUM, DAYTONA BEACH, FLORIDA, 13 SEPTEMBER 1981

"This was the last night of a tour we did with Ozzy. Ozzy and Sharon really looked after us. His hair's bone dry and mine's soaking wet, so clearly we've just come off and they're about to go on. Why is Ozzy grabbing his balls? Because he's Ozzy! I was fired up there because we'd just done our last show. But what happened afterwards was astonishing. We were all in the same hotel and we ended up in [Ozzy's drummer] Tommy Aldridge's room, setting off fireworks from the balcony and aiming them at people passing by. It was horrible, really. Luckily, nobody got arrested. It was only six months later that [Ozzy's guitarist] Randy Rhoads [fourth from left] died. Randy was quiet, like Clarky. And he was the spitting image of Mick Ronson – the hair, the style, the clothes, the way he played. He widdled more than Ronno did, though."

PARK GATE STUDIOS, BATTLE, EAST SUSSEX, 1982

"We started off recording 'Pyromania' at Battery Studios in London, but it wasn't long before Mutt [producer Robert John Lange] figured out that we were never going to deliver it on budget there as it cost about five grand a week. So we went to this live-in barn/studio in Battle, just outside Hastings. I don't know whose car I'm sitting on; maybe a roadie's. What I remember most from that time was the moment Steve and Pete first played the intro to 'Photograph'. It was a leftover from [1981 album] 'High 'N' Dry'. But the way they played the intro, two chords played at the same time, sounded amazing. That told me we were doing the right thing. Pete Willis was asked to leave the band on the day of the World Cup Final – 11 July 1982. We'd had a lot of problems with Pete and I'd tried to get Phil Collen in the band to replace him in 1981. We ended up back at Battery to finish 'Pyromania' with Phil. The day he joined we recorded 'Stagefright'. He played the solo and Mutt went, 'Wow!'"

SOMEWHERE IN AMERICA, 1983

"I haven't a clue what's going on here! It looks like I'm genuinely shocked at something these girls have said... probably something outrageous! We had a lot of women in our audience. What we had over other bands was that guys didn't mind if their girlfriends liked us. I remember when Uriah Heep opened for us, [guitarist] Mick Box said, 'I've never seen so many women at a gig!' It wasn't because we were sex symbols. We weren't Duran Duran. But, you know, we weren't Hawkwind either. We ended up with our own line of Union Jack T-shirts. The first night we sold them, they outsold the regular shirts four to one. By the end of the tour we had an entire American audience wearing the Union Jack, which we thought was hilarious."

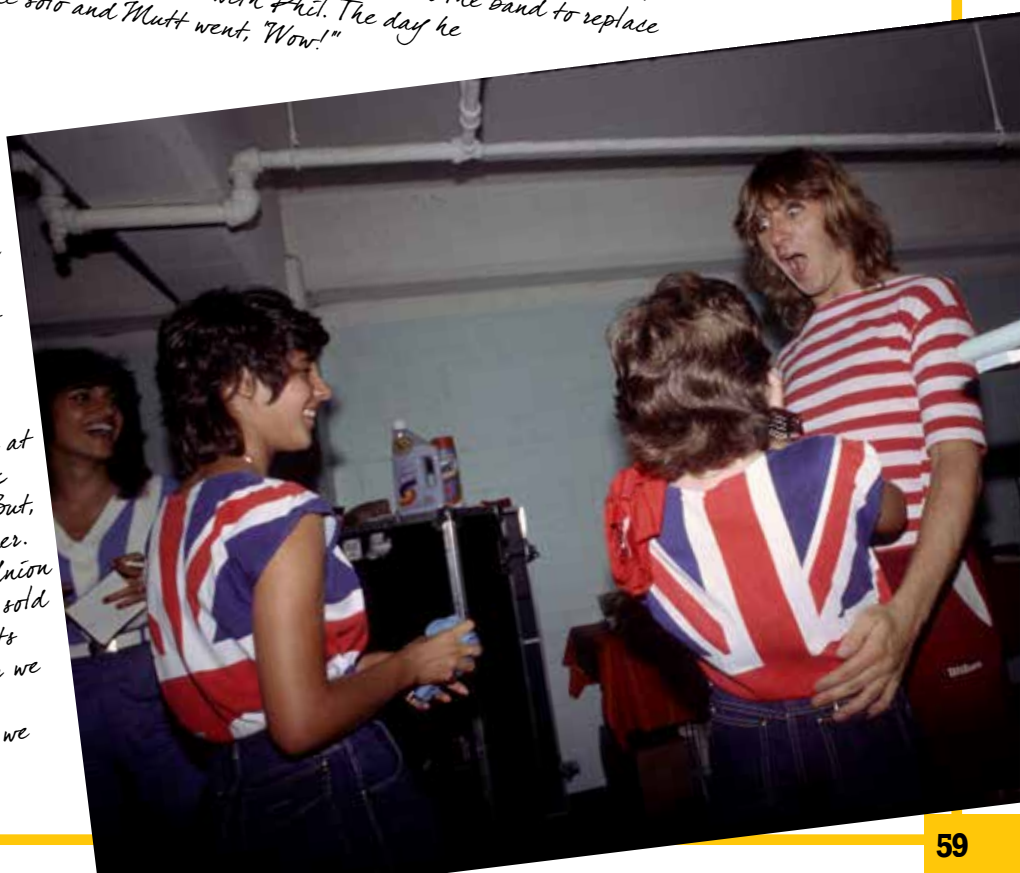


PHOTO HYSTORIA

PLAYING FOOTY IN ALLENTOWN, PENNSYLVANIA, 1983

"Welcome to the '80s! Z95 is a radio station in Allentown, Pennsylvania. We played them three times and I got the nickname 'Hat Trick', because I scored at least three every game. All the guys in the band were in the team, plus the crew. Our manager Peter Mensch is even there, standing on the extreme right. He was awful, if enthusiastic. American DJs couldn't play soccer. But the last time we played Z95, in '92, they were bringing in ringers because we always murdered them. The biggest football match we ever played was in Casper, Wyoming. 18,000 people turned up! That was more than Derby County and Norwich got that week! The cops in Casper declared a state of emergency – seriously – and made us cancel the game. So we played in secret, and still 2,500 came, which was more than Cowdenbeath got!"

HANGING WITH JOURNEY AT RUPP ARENA, LEXINGTON, KENTUCKY, 30 MAY 1983

"We went to see Journey on a night off. They were on the 'Frontiers' tour and we were on the 'Pyromania' tour. Bryan Adams opened for them and I remember him driving past us in the backstage area in a golf kart, shouting, 'Leppard! Love you guys!' Then we went to Journey's dressing room. We were talking to Neal Schon and Ross Valory and in came Steve Perry on roller skates – like you do! We stood on the mixing desk to watch the show. We'd already done a bunch of these arenas, only half filling them, but now the gigs were selling out faster than Zeppelin did in the '70s. I remember looking round at this arena and thinking, 'this is us now'. It was kind of hard to believe."

STEVE CLARK, HAMMERSMITH ODEON, LONDON, 5 DECEMBER 1983

"Steve was a lovely guy and a great guitar player, but he was a casualty, there's no doubt. [Clark died on 8 January 1991 at the age of 30.] The saddest thing was that his death was expected. It was horrible, but it certainly wasn't a shock. A shock is when your manager says your drummer's just crashed his car and lost his arm. With Steve, we gave him six months off for rehab, and it didn't work. He drank himself to death. Steve had so much more that he didn't deliver to the world. Of course we miss him. Every day we miss him. But in the end, it's all about acceptance. We had to accept that Steve was gone, and that life goes on."

WITH JASON BONHAM AT CHELSEA FOOTBALL CLUB, LONDON, 5 DECEMBER 1983

"At the end of the 1983 UK tour we had a party at Chelsea's ground. Jason Bonham's band, Airrace, were our opening act. He was only 17 then – like Rick was when we opened for AC/DC in '79. He's 'The Son Of...' so everybody knew who he was. But he turned into this great drummer in his own right, and we've been friends ever since. At that party we were hanging out with [rock socialite] Bebe Buell and [ZZ Top guitarist] Billy Gibbons. Bob Geldof came down. He's anything for a free drink, is Bob. There's always been sarcastic banter with Geldof. He once introduced us on Top Of The Pops: 'Here with their latest single "Make Love Like A Big Girl's Blouse", it's Def Leppard!'"

PHOTO HYSTORIA

MONSTERS OF ROCK, DONINGTON PARK, 16 AUGUST 1986

"Donington was our first proper gig since Rick's accident [a car crash on 31 December 1984 in which drummer Rick Allen lost his left arm]. We'd done some warm-up shows in clubs in Ireland, but this was in front of 75,000 people. I'm right out in the wings, here, probably 45 feet from the middle of the stage. And that stuff on the stage, it's the remnants of what was thrown earlier from the audience: an apple, a bottle and... what is that? A flute? We said we wouldn't milk the Rick thing. We didn't want to be seen as a freak show, but there was a lot of curiosity. The Donington audience was thinking, 'they've stuck with their drummer, so let's give 'em a chance'. You have to remember that 'Pyromania' had sold bugger all in England, and in 1986 'Hysteria' was still a year away. We said, 'We'll just play and see if they get it.' And the crowd cheered songs they didn't really know. Eventually it became obvious that we couldn't ignore the Rick thing. I turned to Phil and said, 'I can't not do this.' So I introduced Rick, and volume-wise it was the equivalent of turning on a hairdryer. You could almost feel the air move from the response the crowd gave him. Rick was sat on his kit blubbing his eyes out. It was a great moment for him and for all of us."

SOMEWHERE IN AMERICA, 1988

"If you look carefully beneath the cockpit window, it says 'Hystouria 1'. That plane was awesome. We'd been on the road for a year and it was tiring. Playing in the round was immensely physical. We were doing three nights in each city, 60,000 people in every town. And we were in a position where we could say, 'We're not doing this bus shit anymore.' We needed that plane. In the '70s it had been Elvis's, and Metallica had it after us. This photo really sums up that whole era of the band – and I do like the way Sav [bassist Rick Savage] is ahead of his time here. He's gone grunge-from the neck down, at least."

PERFORMING WITH BON JOVI AT RDS, DUBLIN, 1 NOVEMBER 1988

"Me and Jonny Boy! We'd just finished the 'Hysteria' tour. Bon Jovi, U2 and Def Leppard were the biggest bands in the world at this point. But I never felt any sense of rivalry with Bon Jovi. We met them in 1986, and Jon was über-friendly. He was a fan and became a friend. He got up with us in 1988 and we did 'Travelin' Band'. When they came to Dublin I'd just moved there. He called and said, 'Come down and do The Boys Are Back In Town'. We were in Dublin, so it kind of made sense. So Jon and I sang it and the crowd went apeshit. I still see Jon. He was in Dublin a few months ago, so he came round with his missus, Dorothea. We just sat around talking and drinking and having a laugh."

ON STAGE WITH HUNTER/RONSON AT THE DOMINION THEATRE, LONDON, 15 FEBRUARY 1989

"It's well documented that Mott The Hoople is my favourite band and Ian Hunter is my hero. I first met him in 1980, and first got up on stage with him in 1988 at a little club called Rock & Roll Heaven in Toronto. Leppard had just done the Enormodome and I jumped off stage straight into a limo and on to this club. Ian was on at 11 and I didn't want to miss the opening song. He said, 'Do you want to do a number?' I told him I could do his whole back catalogue! I sang 'Cleveland Rocks' and 'All The Young Dudes' with him, and we did the same two at this Dominion show when he played with Ronno. With the greatest respect to my favourite band, Leppard were a lot bigger than Mott ever were. After all these years, the relationship between us is still immense. Ian's 77 now – and he's great!

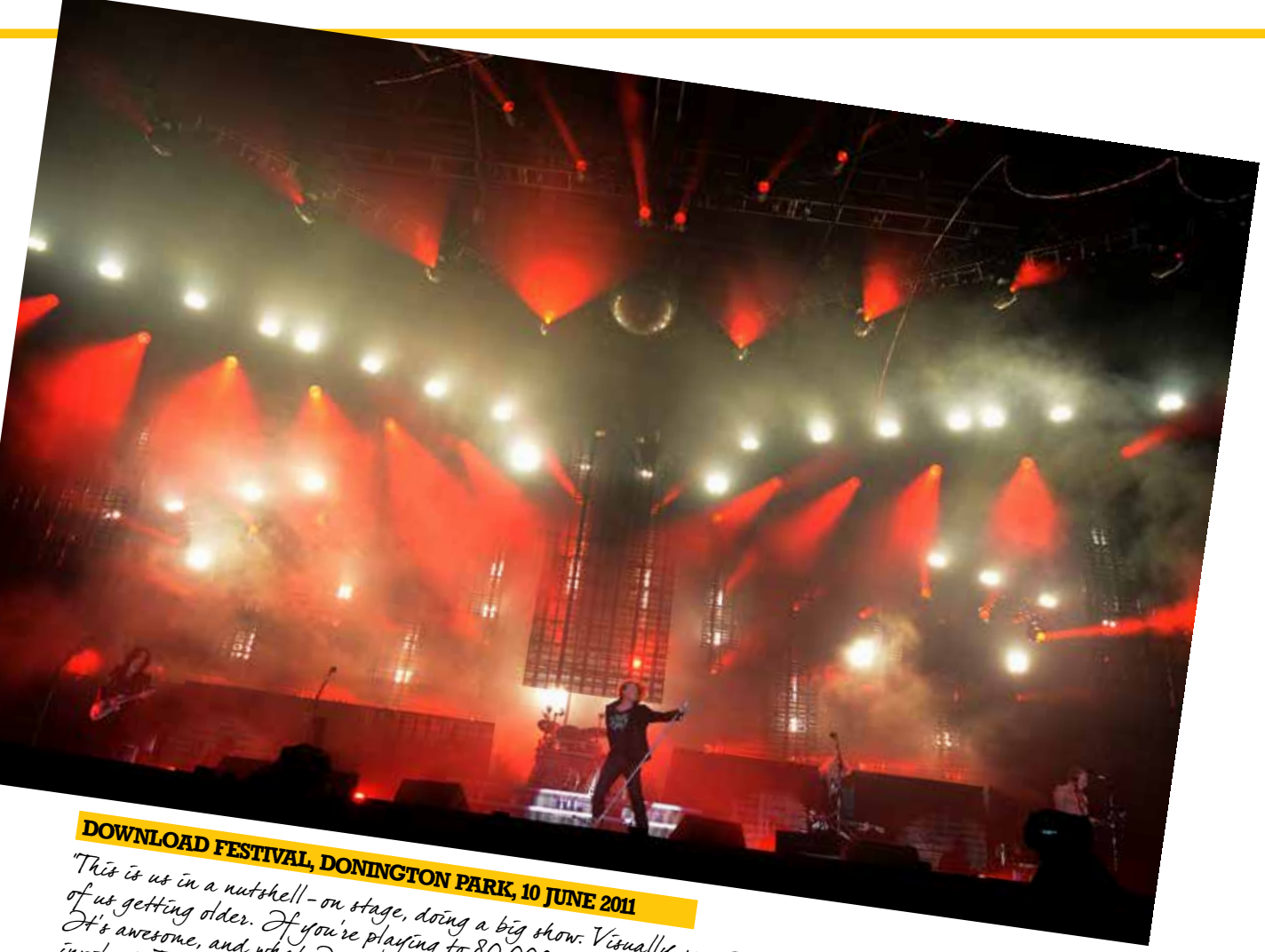
PHOTO HYSTORIA

WITH QUEEN GUITARIST BRIAN MAY AT BRAY STUDIOS, BERKSHIRE, APRIL 1992

"This was during rehearsals for the Freddie Mercury tribute show [at Wembley Stadium on 20 April 1992]. Brian May and I were – and still are – very close. He first came to see us play in '81, and when I moved to Ascot, where he lived, we would hang out a lot. He was the first person to call me after Steve died, and I was the first person to call him after Freddie died. The shirt I'm wearing was John Deacon's. A couple of years earlier John had seen me in my 'Freddie Starr Ate My Hamster' T-shirt, and said, 'I have to have it!' So in exchange he gave me his T-shirt – and when I wore it to these rehearsals he laughed his ass off. Those trousers? I can't really explain. Good God! And there's Brian, Mr. Conservative, in his black trousers and green shirt. I have no idea why the flight case says 'Mr. Big.' Queen either borrowed some gear off the band Mr. Big, or that was Brian's nickname. As for my mullet, well, I had worse. I loved that expression: 'Business at the front, party at the back.' I always tried to get my mullet to look like a cross between Bono and Bowie. Bono's was worse than mine, though. Brian's hair never changed, so I guess he wins. And at least this pic gives people something to talk about, doesn't it?!"

SHEFFIELD TOWN HALL, 5 OCTOBER 1995

"Tea with the Lord Mayor! This was when we were awarded the Keys to the City. I'm proud to be from Sheffield, but at the age of 20 the umbilical cord got cut and I was Major Tom floating off into space. The turning point was the night when Steve and I went to the Wapentake, a rock club there. It was just after we got our major record deal, and I had a bunch of people gobbing at me. I thought, 'f*ck this'. So the next day, we rented a motor, drove to London and slept in the car for three days. Soon after, I moved there. My relationship with Sheffield is great now. I saw my first ever gig there at the City Hall – T.Rex in '71. We opened for the Human League at the Limit Club. I used to see Phil Oakey in a record store all the time. 'Alright, Phil?' 'Alright, Joe.' We'd both be looking for Mick Ronson records, but he'd also be checking out Kraftwerk and I'd be hunting for Montrose. They were great times."



DOWNLOAD FESTIVAL, DONINGTON PARK, 10 JUNE 2011

"This is us in a nutshell – on stage, doing a big show. Visually, we give the audience something to look at other than the five of us getting older. If you're playing to 80,000 you've got to put something on that's bigger than us. I love this photo. It's awesome, and what I see in it is the result of an astonishing amount of hard graft and self-belief. Yeah, there's luck involved. There are musicians out there better than us who are playing to five people and a dog. But for us, it's always been about great songs. I would much rather hear a great song sung badly than a shit song played well. Give me the New York Dolls over one of these phenomenally gifted jazz-fusion players any day. We've always had the pop instinct of Blondie and the heads-down, no-nonsense boogie of UFO and Thin Lizzy. In the bad times, we always believed that if we could just hang in there, it was our songs that would bring us back from the dead. I do feel lucky. We all do. And the fact that we all still get on with each other is an enormous advantage. We've retained the sense of wonder we had from the start. Every time the lights go down and we hear that roar, it's such a thrill to think, 'Hey, that's for us!' That feeling has never gone away, and that's why Def Leppard is still standing."

TARGET CENTER, MINNEAPOLIS, 17 AUGUST 2014

"We were touring with Kiss, and Vic [Campbell, leppard guitarist who replaced Steve Clark in 1992] had just come back from his second or third chemo treatment for cancer. When Kiss finished their set we all came on to do the Ice Bucket Challenge. With Vic we cheated – his was warm water. You can't shock a guy during chemo. But with us it was the real deal. You can tell from my face and Rick's! And for once in my life, I was speechless. The best thing was Gene Simmons looking at me and yelling, 'That is the coldest thing I've ever felt in my f*cking life!' Vivian looks very different, but in this photo he's up front and centre saying to the world: f*ck cancer!"

THE STAR MAKER

According to their drummer Peter Criss, Kiss would never have made it without **Bill Aucoin**, the band's brilliant manager who almost single-handedly turned a struggling rock group into a worldwide brand and a multi-million dollar industry. ***Mark Blake*** talks to those who knew Aucoin and paints a fascinating picture…

Aucoin: "I really fashioned Kiss after being a director. What kind of image do you portray? How do you get this across to mass media?"

IT WAS THE SUMMER of 1975, and Kiss's manager Bill Aucoin knew the call was coming. He owed American Express a lot of money. But it was still a shock when they coolly informed him he would have to cough up $25,000, around $113,000 in today's money. "Mr Aucoin, do you believe you're going to pay this bill?" asked the voice at the other end of the line. "I'm definitely going to pay the bill," Aucoin lied. Two weeks later, when he hadn't paid a dime, the company called again. Aucoin explained that money he'd been expecting hadn't arrived and could he have more time...? Incredibly, American Express agreed. "It was one of those situations," said Aucoin, years later, "where you hope, somehow, you would make it happen." Aucoin's faith paid off. Just weeks later, in September 1975, 'Kiss Alive!', the album recorded on the tour he'd funded with his credit card, broke into the American Top 10, and turned comic book rockers Kiss into household-name superstars. Somehow Bill Aucoin had made it happen.

> "BILL WAS LARGER THAN LIFE. HE MADE YOU FEEL LIKE YOU COULD DO ANYTHING. HE WAS OUR FEARLESS LEADER."
> **KISS PUBLICIST CAROL KAYE**

WILLIAM MARTIN Aucoin, who died in June 2010 aged 66, was the TV producer-turned-rock impresario whose pioneer spirit and imagination turned Kiss into a worldwide brand, and also helped drive the careers of Billy Squier and Billy Idol. Aucoin's marketing brilliance changed both the music and the music merchandising industries. He was the brains behind Kiss dolls, comics, board games and Halloween costumes, and the ideas he trailed in the 1970s have become industry standard in the modern age. "From the day we first met him, Bill Aucoin was a man with a plan," says Kiss bassist Gene Simmons now. That entrepreneurial spirit showed itself early on. In 1957, aged just 14, Aucoin began running a radio station from his parents' house in Ayer, Massachusetts. Local businesses were soon paying him for ad space. But the authorities threatened him with a $100,000 fine or jail time unless he took down the transmitter. Undeterred, Aucoin went on to study business administration at Boston's Northeastern University, before graduating and moving to New York. Before long, Aucoin was working on TV shows ranging from *Supermarket Sweep* and cookery programmes to a documentary about John F. Kennedy.

BY THE early '70s Aucoin had formed a production company with business partner Joyce Biawitz. In 1973 ►

Photos: Getty Images/Brad Elterman; Getty Images/Ginny Winn

INSIDE STORY

they launched the NBC music show *Flipside*. The programme ran for just 13 episodes, but offered viewers a rare glimpse of Stevie Wonder and John Lennon at work in the studio. The artists were interviewed and performed live, but in a recording facility and with a producer of their choice. "This was the idea – make the artists comfortable," explained Aucoin. By putting pop stars in a familiar environment, Aucoin was guaranteed good results. It was a textbook management strategy, even though he wasn't a manager, not yet anyway. Among *Flipside*'s avid viewers was 23-year-old Gene Simmons. Aucoin claimed Simmons sent him weekly notes ("Bill, can you please come and see us?"). Gene remembers it differently: "Bill Aucoin had an interview with John Lennon in the studio. That was impressive. I liked the show, but I also thought, 'Hell, he should know about our band.'"

Bill (***right***) with boyfriend Roman Fernandez in Cairo, Egypt, New Year's Eve 1999

Bill with his publicist Carol Kaye: "I have a feeling about you," he said. "The same way I did about Kiss"

AUCOIN 'DISCOVERED' Kiss on 10 August 1973. The group had plastered their native New York with flyers, proclaiming their own brilliance. They were playing weekly gigs in the ballroom of the Hotel Diplomat, a shabby establishment on Manhattan's 43rd St and 6th Ave. After running the gauntlet of hookers in the lobby, Aucoin walked into the ballroom to find around 500 teenagers crowding the stage. Kiss were already wearing face paint, but Aucoin recalled their budget couldn't stretch to leather, only black denim jeans. Paul Stanley later remembered "the guy from the TV show" being visible from the stage simply because he looked so out of place, with his short hair, moustache and business suit. Drummer Peter Criss's sister Donna spotted Aucoin, realised he was in the business and repeatedly screamed "They're great!" at him until he agreed. "Bill cornered me after the show," says Gene Simmons, "and said, 'Come to my office. I want to be your manager.'" Two days later, Gene and Paul visited Aucoin at his production company HQ. They were impressed, but not everybody was convinced. "I was apprehensive," says Peter Criss now. "I'd been playing the clubs in Greenwich Village since I was a kid and I'd had a few managers." But as Criss admits, "There were managers and then there were managers. So I met Bill and it didn't take me long to fall in love with the guy." Paul Stanley picks up the story: "Bill said, 'I'm not interested in working with you unless you want to be the biggest band in the world.' That impressed us." "He said he'd be our manager," remembers Simmons, "but if he couldn't get us a record deal in four weeks, then we should fire him."

AUCOIN WAS as good as his word. Within weeks Kiss had signed to former cruise ship singer and coat hanger salesman Neil Bogart's new record label, Casablanca. There was a certain amount of nepotism involved: Aucoin's company made TV commercials for Bogart's disco/bubblegum label, Buddah Records, and Aucoin had used Bogart as his MC in an episode of *Flipside*. In retrospect, it was the blind leading the blind: Bogart had never worked with a hard rock group and Bill Aucoin had never managed a band. But Aucoin *had* produced a TV show. And in Gene Simmons' mind, TV – to paraphrase The Tubes – is king. "I knew the manager of Kiss would have to be a multi-media person," said Simmons. "Kiss was never meant to be just another rock'n'roll band. We were gonna fast outgrow the guitars."

"TV WAS part of the reason Bill was drawn to Kiss," says Roman Fernandez, Aucoin's partner from the mid-1990s until his death. "He saw the potential there, and that sparked his desire to create something visually

Kiss's manager was always looking for ways to reach the lucrative park-going, picnic-eating, lovey-dovey couples market

stimulating." By 1974, Aucoin had formed a new company, Rock Steady Productions. He didn't work alone. Joyce Biawitz ran the office and later co-managed Kiss, while Aucoin and his partner, Kiss's early road manager Sean Delaney, advised them on their image and stage show. The first thing Delaney did was make the four band members dye their hair the same shade of blue/black. "Sean was a very big part of this," says Peter Criss. "Without Sean there'd have been none of that choreography and those melodramatic moves. Sean and Bill filmed our rehearsals and shows, and then we'd sit there like a football team watching the performance back. I thought it was crazy, but it was actually genius." "I really fashioned Kiss after being a director," said Aucoin. "How do they perform? What kind of image do you portray? How do you get this across to mass media?"

> "BILL SAID HE'D BE OUR MANAGER, BUT IF HE COULDN'T GET US A RECORD DEAL IN FOUR WEEKS, WE SHOULD FIRE HIM."
> **GENE SIMMONS**

AUCOIN AND Delaney were two gay men bringing a different sensibility and insight to the world of macho hard rock. In turn, Kiss offered a high camp take on the genre. Gene Simmons claims he never knew Aucoin was gay until Stanley pointed it out some time into the relationship: "Paul asked me if I minded having a gay manager. I said, 'No, why do you ask?'..." "Bill had diligence, he had class and he had intelligence," offers Peter Criss. He also had a way of making each band member think he was their favourite. "I always used to think, 'Hey, he loves me more,'" laughs Criss. "I'm sure the other three felt the same way. He ▶

Photos: Roman Fernandez; Getty Images/Waring Abbott

INSIDE STORY

Aucoin, Simmons, Criss, Frehley and Stanley in a distinctly un-rock city-ish Detroit hotel room, 25 January 1976

was brilliant at doing this. I could go to him with a personal problem or a musical issue and he would drop whatever he was doing, lock his door and listen to me until I was done, and then tell me what he thought."

BUT DESPITE Aucoin's best efforts, Kiss didn't initially sell many records. Neither 1974's eponymous debut, nor its follow-up, 'Hotter Than Hell', troubled the US charts. When it was time to record a third LP, 'Dressed To Kill', cash-strapped Casablanca couldn't stretch to an outside producer and Neil Bogart did the job himself. One day, Aucoin told Paul Stanley he needed to write more songs. Stanley told him he wasn't feeling inspired: "And Bill said, 'I'll show you bills and you'll get inspired'." It worked. 'Dressed To Kill's single, 'Rock And Roll All Nite', squeezed into the Billboard charts at Number 68; Kiss's best entry yet. But there was no rest. Stanley recalled Aucoin waving a copy of 'Uriah Heep Live' at them, and telling Kiss they had to get back on the road to make a live album. That album, 'Alive!', demonstrated Aucoin's marketing sleight of hand. Kiss had barely toured as a headline act, and had released just three modest-selling LPs. But photographer Fin Costello's cover shots showed the band posing and pouting and already looking like superstars. Their onstage introduction ("You wanted the best and you got it – the hottest band in the land...") reinforced the illusion. Bill Aucoin's $25,000 gamble paid off. 'Alive!' became a hit, saving both Kiss and Casablanca, who'd been on the brink of financial ruin after a run of flop records.

KISS'S NEXT album, 1976's 'Destroyer', built on that success, partly thanks to its hit ballad, 'Beth'. "Kiss swore we'd never do ballads," says the song's co-writer and singer Peter Criss. Simmons and Stanley didn't want the song on the album. But Aucoin insisted. "Bill loved it and so did [*producer*] Bob Ezrin. When 'Destroyer' started

Bill keeps a watchful eye on Peter Criss

falling down the charts, they said we should put it out as a single." Criss talks almost tenderly of the night Aucoin turned up at his apartment with a gold record and a bottle of champagne: "He said, 'Son of a gun, we're back on the charts. "Beth" is knocking it out the park.'" For the next four years Kiss were untouchable.

> "I'D JUST COME OUT TO MY MUM, AND HERE I AM WITH A GUY 25 YEARS OLDER, BUT MY MUM FELL FOR HIM AS WELL. EVERYBODY LOVED BILL."
> **BILL AUCOIN'S PARTNER ROMAN FERNANDEZ**

CAROL KAYE joined Bill Aucoin's company as a publicist in summer 1977. Carol had never worked in the music business before, "but Bill sensed something in me," she says. "I always remember he pointed to his stomach and said, 'I have a feeling about you, the same way I did about Kiss'." She was smitten: "Bill was larger than life. He made you feel like you could do anything. He was our fearless leader." Carol's first PR job was promoting Kiss' new album, 'Love Gun'; later she oversaw the campaign for their four solo albums: "Bill insisted on these beautiful press kits which were hand delivered to 15 key journalists in New York. I remember they cost us a fortune."

AUCOIN ENSURED Kiss were protected from the outside world and never photographed without their make-up. But it went deeper than that. "We found out later that anyone hired to work with us at this time was briefed by Bill about what you could and couldn't say to each guy," said Paul Stanley. "He made sure we were insulated in this artificial world." By now, Aucoin's company had become a booming cottage industry, with a radio department, a stage design company and ►

Photos: Getty Images/Waring Abbott; Getty Images/NBC Newswire

INSIDE STORY

a merchandising department. He also had shares in a company producing Kiss-related product. Mail order forms inside Kiss LPs advertised branded T-shirts, belt buckles and a Marvel Kiss comic. In 1978 they made $55million from merchandising alone. "We did things other bands didn't have the balls to do," said Simmons. "We weren't concerned with credibility."

KISS MAY not have cared. But perhaps Aucoin did. Among his growing stable of artists were two young rock bands, Starz and Piper, the last a vehicle for his new protégé, singer/songwriter Billy Squier. Interviewed for this story, Squier claims Aucoin thought he'd bring "musical credibility to his organisation. Bill once told me that I would be his answer to the pundits who wanted to write off Kiss as a smoke-and-mirrors band," he says. But Piper, Starz and Kiss guitarist Ace Frehley's new discovery, Spider, sold a fraction of what Kiss did.

Bizarrely, Aucoin passed on the group that could have changed all that. In 1976 Gene Simmons told him about an LA bar band called Van Halen. Aucoin summoned Van Halen to his office, then turned them down – while having his shoes shined. "He said, 'Guys, I don't think the vocals hold up...' while this little Italian guy polished his shoes," recalled VH frontman David Lee Roth. "I learned a lesson there," admitted Aucoin. "I flew Van Halen to New York instead of going to see them live with their own fans. I took them out of their comfortable environment."

PAUL STANLEY once said that there were so many lobsters at the after-show banquet at Kiss's 1978 Madison Square Garden concert "that I wondered if there were any left in the ocean." And Kiss had paid for them all. The band made $119million that year, but Aucoin was spending it as fast as they were making it. "Oh God, Bill loved to spend," says Carol Kaye. "Everything I learned about spending I learned from Bill." Aucoin's philosophy was that you had to spend money to make money: from hand-delivered press kits to the best lobster, champagne and cocaine, the fuel on which the '70s music industry ran. Roman Fernandez was introduced to Aucoin's spending habits early on: "That was his weakness, and I had to tell him 'no'. He would spend without thinking. I'd heard stories of him flying friends to Paris for brunch in the '70s. I never asked Bill point blank about cocaine," he continues. "But these stories would come out when people were pressing him about Kiss. He said he got a bit crazy with the parties."

Kiss show what it was that first attracted Aucoin to the band. The Academy of Music, New York City, 23 March 1974

> "WE WOULD NEVER HAVE MADE IT WITHOUT BILL. I MISS HIM DEARLY."
> **PETER CRISS**

IN HIS memoir *Face The Music*, Paul Stanley cites Aucoin's split from Sean Delaney as the tipping point. After that, Bill's "cocaine use became more extreme" and

his sexual behaviour more reckless. Yet by 1981 Kiss were also on the skids. Their records were no longer selling, Peter Criss was out of the band, and they worried they weren't their manager's number one priority. The split with Aucoin finally came in 1982 after the album 'Music From The Elder' failed to halt the slide. Gene Simmons says Aucoin was "earning too much for the work he was doing." Paul Stanley claimed "Bill had gone from being our visionary mentor... to being a delusional, drugged-out whack job." But others claim the split came about largely because Aucoin didn't want Kiss to take off their make-up. After all, he'd had their faces trademarked in the Library of Congress. Aucoin's response to the parting of the ways was to move on. In the '80s, Aucoin Management Inc. steered Billy Squier to solo success, briefly managed loin-clothed heavy metallers Manowar and re-launched the career of UK punk rocker Billy Idol. But all contact between Kiss and their former mentor ceased.

ROMAN FERNANDEZ met Aucoin in 1994, after Bill came to Florida to see the band he was playing in. Fernandez was unsure about their prospective new manager: "He was very loud and exuberant and I was very guarded." But like others before him, he soon felt differently. Within months he and Aucoin were a couple. Fernandez left the group and concentrated on a career in advertising, later joining Bill in his new company, Aucoin Globe Entertainment. In the years ahead, AGE would manage Finnish metal band and Eurovision Song Contest winners Lordi, and help stage a Broadway production of The Who's 'Quadrophenia'. "Bill's personality was inspirational and magnetic," says Fernandez. "I'd just come out to my mum, and here I am with a guy 25 years older, but my mum fell for him as well. Everybody loved Bill." If the subject of Kiss came up, Aucoin wasn't always forthcoming: "Bill wouldn't talk about them unless I asked. All I knew was there'd been a rift and they'd gone their separate ways." But in 1997 the couple ran into Gene Simmons in New York: "And after that the phone conversations started." Aucoin began talking to Simmons and Stanley again, and was invited to Kiss shows. Carol Kaye remembers going with Aucoin and her six-year-old daughter Francesca to see Kiss in New York. Aucoin was delighted when Francesca spotted Gene Simmons backstage and asked "Who's the dude with the bun?"

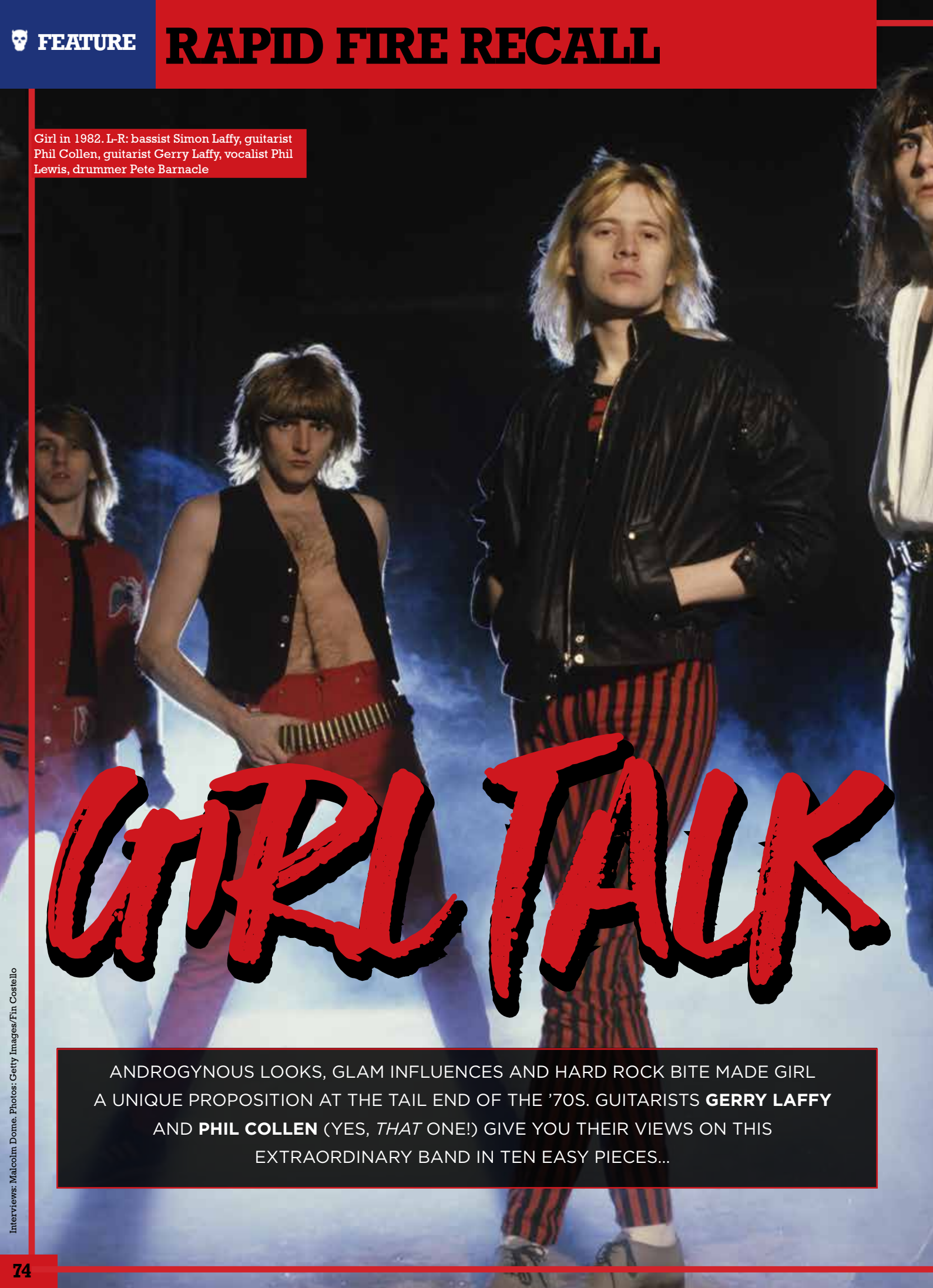
IN 2008 Peter Criss was diagnosed with breast cancer, and campaigned for greater awareness about the disease among men. "When I got sick not one person from 'the family' called me," says Criss. "Then the phone rang and it was Bill. He said, 'Peter, I saw you on TV, and I am so proud of you. You're gonna fight it.' I cried like a baby. Out of the clear blue sky, 25 years after being my manager, Bill called me." Sadly, it was the last time they spoke. Aucoin was diagnosed with prostate cancer two years later. Kiss were touring Europe when he was admitted to hospital for surgery. Fernandez contacted Simmons and Stanley to tell them Bill was unlikely to survive. "Paul and Gene called him in the hospital," he says softly. "Bill couldn't talk but I put the phone to his ear, so they could say whatever was on their minds." The pair caught the next flight to the US, but Aucoin passed away before they arrived. One of Fernandez's great regrets is that Aucoin never lived to see Kiss inducted into the Rock'N'Roll Hall Of Fame in 2014. He is currently campaigning for Aucoin to receive the same accolade.

WHILE HIS ex-bandmates credit Bill Aucoin for helping make Kiss one of the biggest bands – and brands – in the world, Peter Criss goes further. "We would never have made it without Bill," he says flatly. "I've now turned 71 years old and there are things now I could use his advice on. I miss him dearly." Aucoin's managerial genius revolutionised the music industry. But talking to his friends, lovers and past colleagues you sense that his unstinting optimism and self-belief made an impression on everyone he met – and in any walk of life. Bill Aucoin's greatest gift perhaps was that he made everyone think anything was possible.

Roman Fernandez has launched a petition to induct Bill Aucoin into the Rock & Roll Hall Of Fame. You can read about it and sign at **www.aucoinglobe.com**

Photos: Getty Images/Waring Abbott; Getty Images/Brad Elterman

RAPID FIRE RECALL



Girl in 1982. L-R: bassist Simon Laffy, guitarist Phil Collen, guitarist Gerry Laffy, vocalist Phil Lewis, drummer Pete Barnacle

GIRL TALK

ANDROGYNOUS LOOKS, GLAM INFLUENCES AND HARD ROCK BITE MADE GIRL A UNIQUE PROPOSITION AT THE TAIL END OF THE '70S. GUITARISTS **GERRY LAFFY** AND **PHIL COLLEN** (YES, *THAT* ONE!) GIVE YOU THEIR VIEWS ON THIS EXTRAORDINARY BAND IN TEN EASY PIECES...

Interviews: Malcolm Dome. Photos: Getty Images/Fin Costello

Pout and about!

FORMED IN LONDON IN 1979, Girl only existed for three years, but their two distinctive albums – 1980's 'Sheer Greed' and 1982's 'Wasted Youth' – made a clear impression by standing out against the NWOBHM crowd. Girl never made it big, but acted as a rock laboratory for vocalist Phil Lewis and guitarist Phil Collen, who both went on to have major success with LA Guns and Def Leppard respectively...

1. INFLUENCES

Gerry Laffy: "We were children of the glam movement, so were inspired by David Bowie, Marc Bolan, Mick Ronson and Mott The Hoople. And we loved Queen and Aerosmith too. But Phil Collen had lived in the States for a time, so he introduced us to Tom Petty and people like that."

Phil Collen: "Our inspirations were punk, the heavier glam bands and sleaze groups like the New York Dolls. In many ways, we had the same influences as the Sex Pistols and The Clash. Where we differed was that we also loved Led Zeppelin and Deep Purple. Plus we identified with Japan, who were a great band at the time, and had the same individualist attitude we did."

2. RECORD COMPANY

Laffy: "We were signed to the Jet label, and they put us under enormous pressure to produce hit singles and have instant success. Once the boss, Don Arden, saw we were doing well in Japan he wanted that level of success in America. That's why we did Russ Ballard covers like 'Juliet'. They were totally wrong for us, but Jet insisted."

Collen: "It would be easy to blame Jet for not being big, but I have to say they did a lot for us on the marketing and promotional side. You have to bear in mind that we were a small band, so couldn't expect huge amounts to be spent on us. I don't blame the company at all for our lack of success. Like every label, Jet was a business before anything else. They never understood our desire to be artists. All they wanted to do was make money from Girl."

3. NWOBHM

Laffy: "Like Def Leppard, we never fitted in with what was going on at the time. The way we dressed, the way we sounded... we had nothing to do with the New Wave Of British Heavy Metal. Being labelled as part of that movement was horrible. We should have had the courage to stand apart. But Jet were looking for ►

RAPID FIRE RECALL

quick success, so they encouraged us to go along with that whole NWOBHM idea."

Collen: "We were never part of that movement and it did us no good at all to be seen as a NWOBHM band. We had a great vibe and ideas, but what we lacked was proper guidance. In that sense Def Leppard – who also got unfairly lumped in with the NWOBHM lot – were luckier. They had a record company that could see beyond that scene. They knew there was a world market out there."

4. AUDIENCE

Laffy: "We were getting on the wrong tours in the UK. UFO are a great band and were attracting big crowds when we toured with them in 1980. But it was completely the wrong audience for us. We were never a jeans and T-shirt type band, and that's what the UFO crowd demanded. The same was true when we opened for Pat Travers. We needed to be put in front of rock fans, but all we got were metal tours."

Collen: "Yes, we did tours in the UK with UFO and Pat Travers that were wrong for us. That's why we ended up playing in front of fans who never understood what we were about. Again, it comes down to a lack of forethought."

5. MANAGEMENT

Laffy: "We didn't have any, and that was a problem. Don Arden from Jet wanted to manage us as well, but we told him to f*ck off. He already had us for recording and publishing. If he'd managed us as well, we'd have lost all control over our career. But when we rejected his management proposal he pulled our planned US tour with Ozzy. If we'd played live in America, we might have had success like Leppard. If we'd had management fighting our corner, things could have been different. But we were young and didn't know any better. That left us exposed."

Collen: "Maiden and Leppard had people looking after their best interests and really nurturing them. We didn't, and it cost Girl the band's career. If I'd known then what I know now, I could've managed the band myself. But we were kids. Rod Smallwood and Peter Mensch weren't just managing Maiden and Leppard; they were doing the best for them in the long term. We had a short term attitude."

> "IRON MAIDEN AND DEF LEPPARD HAD PEOPLE LOOKING AFTER THEIR BEST INTERESTS AND REALLY NURTURING THEM. WE DIDN'T."
> **PHIL COLLEN**

6. JAPAN

Laffy: "They loved us out there, and really got what Girl was all about. Our pretty boy make-up vibe really appealed to them. It was amazing to go there and be treated like rock stars. But then we'd come back home and be riding on the bus. It was insane. And however popular we were in Japan, we never got rich!"

Collen: "Touring in Japan was a big deal for us, because they really did seem to get what we were all about. But even given how well we did out there, I believe we could have done more. Again, it comes down to not having good management."

7. MONEY

Laffy: "We never did get to make any money. Part of that was down to our naivety. We'd get picked up in a Daimler, and it would seem like we were getting special treatment. But what we didn't know at the time was that we were paying for the car. It wasn't just Jet being good to us. So our costs were always a lot higher than we realised."

Collen: "Again, you have to understand that we were only a small band. And even in those days, you were never going to make money unless you were very shrewd in the way you did things. Even bands that were selling a million copies of an album were making very little. But once I had a record deal at least I was able to give up my day job. I was a dispatch rider for a typesetting company in East London, and trying to balance the job with playing live with Girl was very tiring.

Photos: IconicPix/PG Brunelli

So, when we got the contract with Jet I could finally be a full time musician. To be honest, that meant as much to me as getting a diamond award for selling over 10 million copies of 'Hysteria' in America!"

8. HIGH POINT

Laffy: "Our tour of Japan in 1980. It showed us what we could achieve if we had the right backing. We always knew it would be a slog to get noticed in the UK, but Japan really fired us up. After that trip we were so looking forward to going to America. I'm not saying it was guaranteed we'd do well out there. We could easily have bombed. But that Ozzy tour could have set us on our way. When we were pulled it hit us hard. Japan opened up the door for us, then we had it slammed right back in our faces."

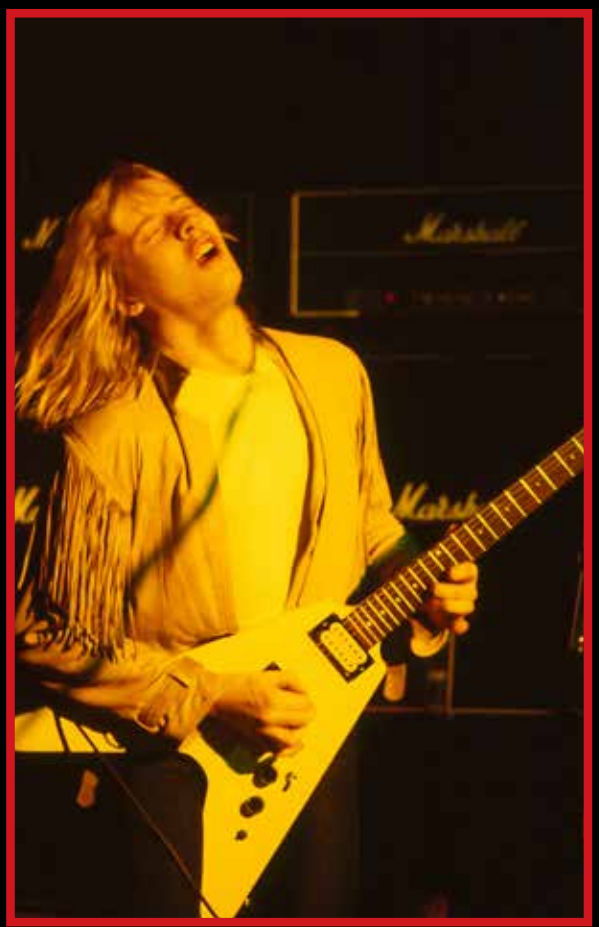
Collen: "'Sheer Greed' turned out really well and showed our potential. The Japanese tour convinced us we could push on, and Phil Lewis and Gerry had a great approach. Pity nobody picked up on the momentum."

9. LOW POINT

Laffy: "The 'Wasted Youth' album. Some of us were in a real state in '82, especially Philip Lewis and myself. Nigel Thomas produced the album and got the money from Jet to do the recording. Then he f*cked off to Sweden for a few days to mix the album, and what he came back with... well, it was a disaster. None of the band were with him over there and he destroyed what we'd recorded in the mix. It was awful. Then Phil Collen got the offer to join Def Leppard and it was obvious to me that Girl was over."

Collen: "After 'Wasted Youth' we stopped being fired up about the band. That album wasn't what it should have been. The demos were really good, but we didn't have the right producer for the album. I honestly believe that had 'Wasted Youth' come out the way it should have done, we might well have come up with an album similar to 'Appetite For Destruction' years before Guns N'Roses did! That would have changed everything!"

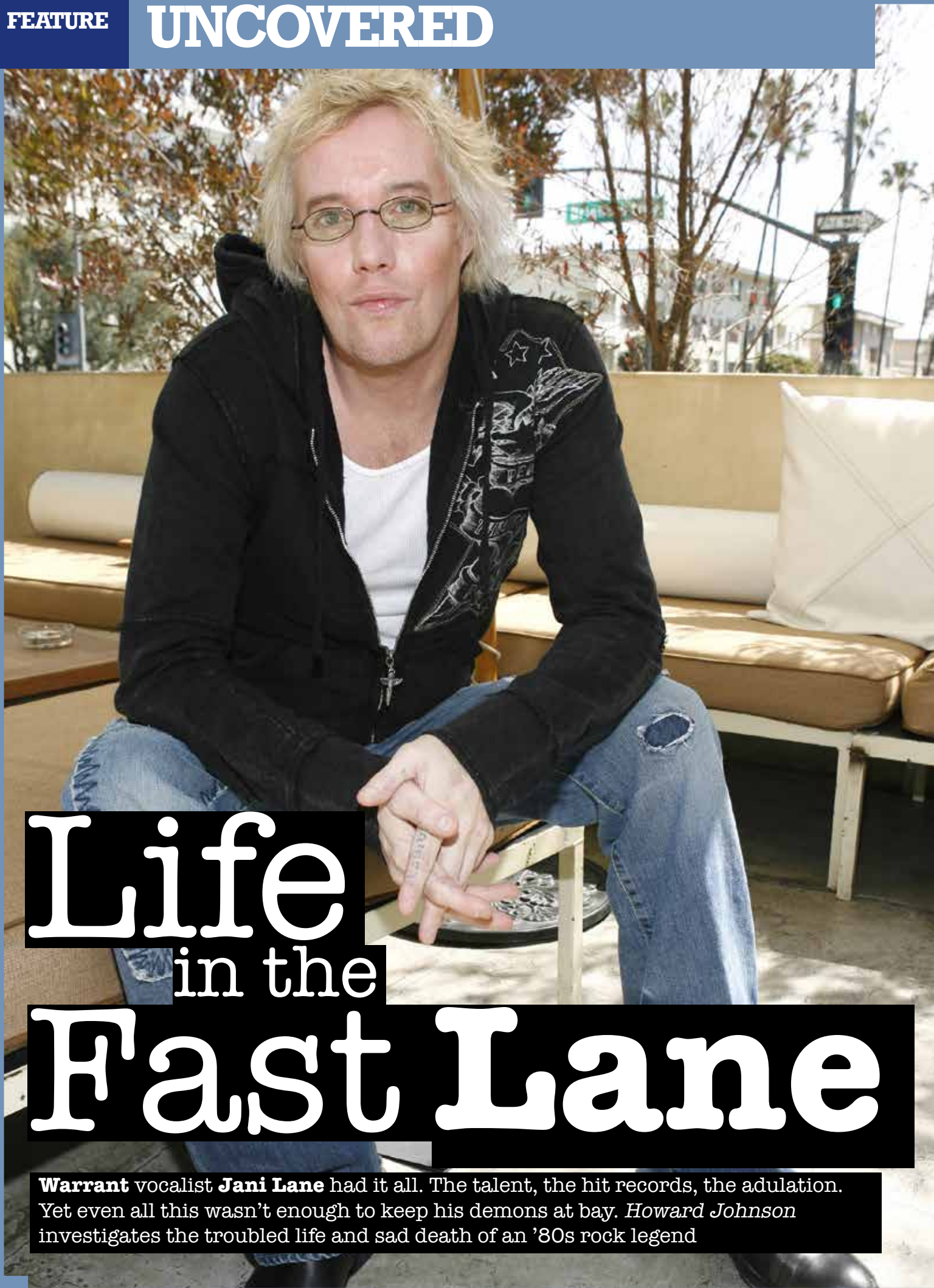
"IT WAS AMAZING TO GO TO JAPAN AND BE TREATED LIKE ROCK STARS. BUT THEN WE'D COME BACK HOME AND BE RIDING ON THE BUS."
GERRY LAFFY



10. REUNION

Laffy: "It came close a few years ago. Pete Barnacle [*who played drums on some of 'Wasted Youth'*] contacted us, and said a guy in Japan was keen to put up the money for a show in London and four or five in Japan – Tokyo, Osaka and Nagoya – and wanted us to record the tour for a live album. So we had a meeting and asked for £100,000, which isn't very much. Especially when you compare it to what Phil Collen gets from every gig with Leppard. But the guy began to go cold on the idea. In the end, we told him to stop wasting our time. Then in January 2015, Phil Lewis did a solo show at The Underworld in London. He sent a message on the day of the gig, asking me to come down to play a song or two with him. But I couldn't make it – and Phil hasn't talked to me since! Apparently he was really upset that I didn't go. But why did he leave it so late to get in touch? I did email him and explained that I had problems with my back, which is why I didn't make it. But he never responded. So I assume that, right now, he won't talk to me. Will Girl ever reunite? Who knows? My brother Simon [*bass*] and Phil Collen work together in Manraze. Dave Gaynor [*the drummer on 'Sheer Greed'*] is still playing. If Phil Lewis will 'forgive' me, then it's possible."

Collen: "I don't really see it happening. For a start, I doubt there's the desire from the band members to do it. And are there enough fans who want to see it? What size of hall would we play? And there's also the financial consideration. I have very high standards, and would only agree to a reunion if we rehearsed the shit out of the material. So someone would have to pay to get us together from different countries for long enough to do extensive rehearsals, and then book the right venue, or venues if it were to be a tour. That would be expensive. I'm not fully ruling it out, and I can't talk for the other guys, but it's so unlikely as to be close to impossible."



Life in the Fast Lane

Warrant vocalist **Jani Lane** had it all. The talent, the hit records, the adulation. Yet even all this wasn't enough to keep his demons at bay. *Howard Johnson* investigates the troubled life and sad death of an '80s rock legend

Photo: Getty Images/Michael Bezjian

Operator: What room number is the patient in?

Receptionist: Room 118.

Operator: Room 118. Are you there?

Receptionist: No, I'm calling from the lobby. I work at the front desk.

Operator: Okay. So what's the problem? Tell me exactly what happened.

Receptionist: Okay. The housekeeping, when they were about to clean the room, they knocked on the room door three times and he didn't open the door. They finally opened it and one of the housekeeping checked the guy, like, "Maybe he'd dead," because, his eyes...

Operator: Do you know about how old, approximately what age the patient is?

Receptionist: Maybe like 50.

Operator: Okay. Male or female?

Receptionist: Male.

Operator: So do you know if they're conscious? You don't know?

Receptionist: No. Because when we opened the door they didn't go closer.

Operator: So you guys don't know what's going on there?

Receptionist: No, because...

Operator: You have a defibrillator?

Receptionist: Uh...

Operator: A shock box for the heart. Do you guys have one?

Receptionist: No.

Operator: Okay. Paramedics are on the way, okay? Just stay on the line, I'll tell you exactly what to do next. Does anybody there know CPR or first aid?

Receptionist: No.

Operator: Is there any way you can transfer me to the room? Is there anyone there that's willing to go into the room and see if we can maybe do CPR? Or do you think the patient has already passed away?

Receptionist: I think he passed away, because when they checked the guy, like, his eyes were open and his mouth, he wasn't breathing.

Operator: Was there an odour? Was he stiff?

Receptionist: The guy? The room? Odour?

Operator: Was there an odour? Did it smell?

Receptionist: No. They didn't, like, really go inside, so housekeeping think he's dead.

Operator: Okay, well, tell you what ma'am, if somebody is willing to go there and go check it out, then give us a call, okay? We're on our way. You don't have to. But if this person needs help, if we need to do CPR, it would be nice to at least know if we can help him. If not, if he's passed away, there's nothing else we can do."

UNCOVERED

ROOM 118 AT THE Comfort Inn on Ventura Boulevard, Woodland Hills in California looks like any other low- to mid-range hotel room in America. I know, because I've seen inside it. Not that I've ever been there myself. But such is the nature of social media these days, and the general fascination for ghoulishness, that you can "enjoy" your own whistle stop, iPhone-filmed tour of this nondescript place on *YouTube*. Why the interest? That's easy. Jani Lane, best known as lead singer in American rock band Warrant, died in this very room. At around 5.30pm on Thursday 11 August 2011, 47-year-old Lane was pronounced dead at the scene by Fire Department paramedics. He was found in the room with a half-empty bottle of vodka and prescription medication. But the autopsy that was carried out on the body the day after his death proved inconclusive. Just under two months later, on 7 October, the Los Angeles County Coroner's Office Assistant Chief, Ed Winter, confirmed that toxicology tests showed Lane died as a result of "acute ethanol intoxication." That's the medical way of saying Jani Lane drank himself to death.

> "ALCOHOLISM ISN'T SOMETHING JANI CHOSE. IT'S SOMETHING HE FOUGHT EVERYDAY AND IT JUST WON."
> **VICKY OSWALD-LEE, JANI'S SISTER**

THE RESULTS, though clearly tragic, didn't come as a surprise. Lane battled alcohol addiction for years. His sister, Vicky Oswald-Lee, was in no doubt what had killed her brother when she gave an interview to website *Radar Online* the day after his death. "He was a heavy drinker," she said. "Alcoholism isn't something he chose. It's something he fought everyday and it just won." Lane wasn't known as a man with a huge appetite for drugs. As the singer himself once said of his time in Warrant: "I didn't tolerate any of that. But drink till you puke, pass out, get up and do it again." This ongoing battle with the bottle would appear to explain the bizarre note found on the singer by law enforcement officers at the Comfort Inn. It simply read, "I am Jani Lane" and included a phone number. Lane had not carried formal ID for some time, the inference being that if he were ever incapacitated by drink, this note might be the best way to alert someone.

OVER TWO years before his death, on 17 June 2009, Lane was taken into custody after hitting a parked car in the same Woodland Hills area where he would later die. He showed "signs of intoxication" and refused to take a sobriety test. Lane pleaded no contest to the misdemeanour charge of DUI (driving under the influence of alcohol or drugs), but then twice failed to show up in court for appearances to prove to the judge that he had completed alcohol rehabilitation classes and performed community service. A warrant was subsequently issued for Lane's arrest. The singer was taken into custody a second time on 9 May 2010 when the black Infiniti sedan he was driving hit a parked car. On 19 July he again pleaded no contest, and this time was sentenced to 120 days in jail. He also lost his driving licence for three years and was ordered to complete a 30-month alcohol education programme. It was tough sentence. But not even this wake-up call could save Lane from himself.

THE REASONS why people drink are many and varied, of course. But Lane's sister Vicky was convinced that the desire to fight the addiction left him the day his

Warrant at the height of their fame, 1990

Photo: IconicPix/William Hames

mother Eileen died seven years previously, in 2004. "He would get clean and sober and then fall off the wagon," Vicky explained. "Mom would always talk him into going to rehab and hospitals. I think when she passed that desire to stay healthy died too." Bobbie Brown, one of Lane's three wives and the girl he first charmed after she appeared as a sexy waitress in Warrant's infamous 'Cherry Pie' video back in 1990, isn't so sure of that. "He desperately wanted to be sober," she told website *Legendary Rock Interviews*. "But he constantly doubted himself and was never, ever really aware of just how talented he was. He never believed he was worthy of the adoration he received."

Jani and first wife Bobbie Brown attending the 18th Annual American Music Awards at the Shrine Auditorium in Los Angeles, 28 January 1991

AND WHAT adoration. History has now claimed that the mid-'80s Sunset Strip hair metal revolution revolved around Guns N'Roses, Poison and Mötley Crüe. But Warrant were every bit as central to the story. Let's not forget that the band's 1989 debut album, 'Dirty Rotten Filthy Stinking Rich', sold over two million copies, while the ballad 'Heaven' rose to Number Two in the US singles charts. The band's follow-up release, 1990's 'Cherry Pie', also went double platinum and the title track spawned one of the most famous videos of the MTV era. What is perhaps less well-known, though, is that it was Lane alone out of the five-piece band who wrote all of Warrant's material. This is highly unusual for a rock group, where guitarists are often the main songwriters. But then again, Jani Lane was no ordinary rock frontman.

> "I'D WAKE UP IN A HOTEL OR ON THE BUS SOMEWHERE ONLY TO BE TOLD THAT JANI HAD GONE AND NO-ONE KNEW WHEN HE WAS COMING BACK."
> **ERIK TURNER, WARRANT GUITARIST**

LANE WAS born John Kennedy Oswald on 1 February 1964 in Akron, Ohio, a massive 2,368 miles from Los Angeles. His father Robert and mother Eileen were John F. Kennedy fans, but within a month of John's birth had a change of heart and swapped his middle name to Patrick. The youngest of five children, John grew up in Brimfield, to the east of Akron, and started playing drums aged just six after being encouraged by his brother, Eric, who was 13 years his senior. According to Lane himself, The Beatles' 'Rubber Soul' was the first record that turned him on. Eric, meanwhile, was "an exceptional guitarist," he said, who "thought it would be pretty cool to have a little jamming buddy."

LITTLE JOHN proved to be a natural musician as well, and by the age of 11 he was out in the clubs, performing as a drummer under the name Mitch Dynamite. Soon he was playing professionally on the circuit in his first band, Cyren, at just 15 years old. "When you walked into his room when he was just learning to play acoustic, you felt he'd been playing for a long time," said Oswald's teenage friend and fellow budding rocker Randy Arehart. "He also played piano and he was a most incredible drummer." But the young John Oswald was an outstanding athlete, too, playing quarterback in American football. He was recruited by the prestigious St. Vincent-St. Mary High School, which superstar basketball player LeBron James went on to attend. John was also keen on musical theatre, taking lead roles in shows like *Oklahoma* and *Arsenic and Old Lace* while in high school. And as if he hadn't been blessed enough, he was also an outstanding scholar, coming in the top two percent in the country when he took his college entrance exams. With a partial scholarship on the table to study musical theatre at Kent State University in 1982, John's dad was all for his talented boy going to college and getting a degree. The trouble was, John was determined to make a go of it in music and had already made up his mind to move to Florida with his band at the time, Dorian Gray. According to the aspiring musician, the fight with his father got physical and because of the severity of the clash, "I didn't return home once for the next three years."

THOSE THREE years were spent playing drums and providing backing vocals in a Florida covers band ►

Photo: Getty Images/Ron Galella Ltd

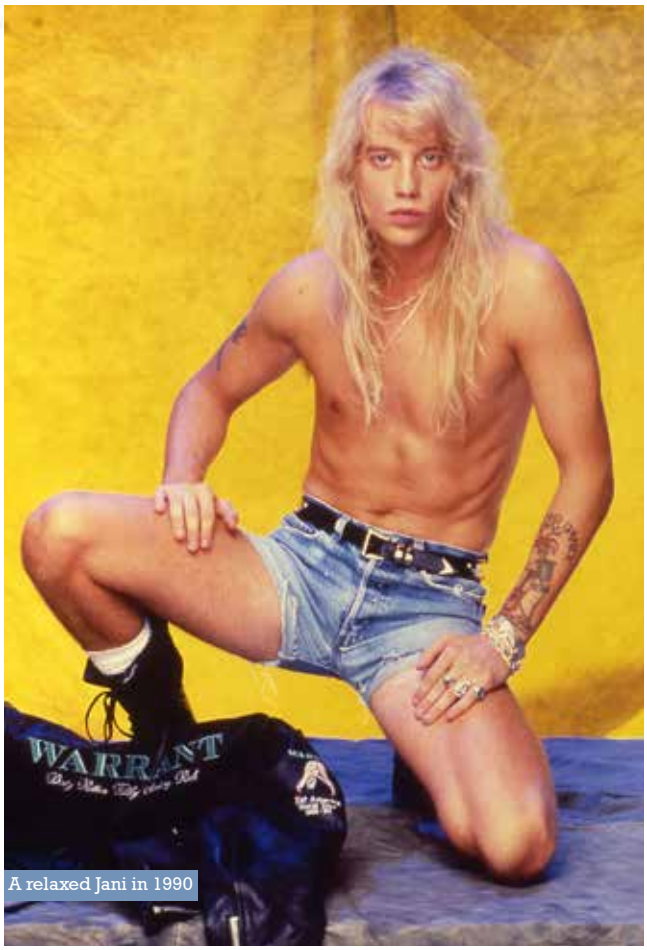
called Plain Jane. "I toured the state, living out of hotels and playing other people's music, which was frustrating as hell, but fun," said Oswald, who at this point adopted the stage name of Jani Lane. He eventually moved out from behind the drum stool to become Plain Jane's lead singer, which surprised no-one given his many talents. Florida was OK, but Jani could see that LA was where rock bands were really happening. "I heard the Sunset Strip was kicking ass," said Lane. "I thought if bands like Ratt and Mötley Crüe could do it, then so could I." Together with his old Dorian Gray bassist Al Collins and drummer Steven Chamberlain (whose stage name was Steven Sweet), Lane moved to Hollywood in spring 1985.

PLAIN JANE – with the addition of English guitarist Mikki Doll – started out starving like so many other wannabes on the Strip. But after becoming the perennial opening act (often for Guns N'Roses) both Sweet and Lane got the opportunity to join forces with another local act called Warrant, who just so happened to have lost their singer and drummer. Both had been talking of returning to Florida, but decided to give it one last chance on the west coast.

OF COURSE Warrant's rise out of LA's seedier streets to the heights of stardom is well documented. The band's career sky-rocketed and Lane became known not only as the "song and dance man" of the hair metal generation, but also as a burgeoning celebrity in his own right. His marriage to the hot girl in the 'Cherry Pie' video, Bobbie Brown, on 15 July 1991 only increased Lane's cachet. Anyone who was anyone clamoured to be invited to the ceremony. Brown was a former Miss Louisiana Teen USA from 1987, who Lane had first clapped eyes on when she was a contestant on *Star Search*, a US forerunner of shows like *Pop Idol* and *The Voice*. She'd also appeared as eye candy in rock promo videos for Great White and Hurricane, but claimed not to have been interested in the rock lifestyle before she dated Lane. Nevertheless, "Being the 'rock' couple wasn't an intrusion," she said. "It was just wonderful and normal."

THE YEAR of his marriage, 1991, Lane also appeared as himself in a movie called *Caged Fear*, then bagged a proper acting role in *High Strung*. It seemed there were no limits to what he might achieve. But according to Brown, it was at this point that things started to go seriously awry. Lane was 27. Brown was 21. She fell pregnant almost immediately they were married, and according to his new wife the singer started cheating on her the minute he was out on the road with Warrant. She also says that was the time when Lane started with the serious drinking. "He was a different person when he drank," she told website *Legendary Rock Interviews*. "It would go through phases during the drinking session where he'd get wild and happy. But eventually he would always reach the point where he became a very angry drunk and he would fight."

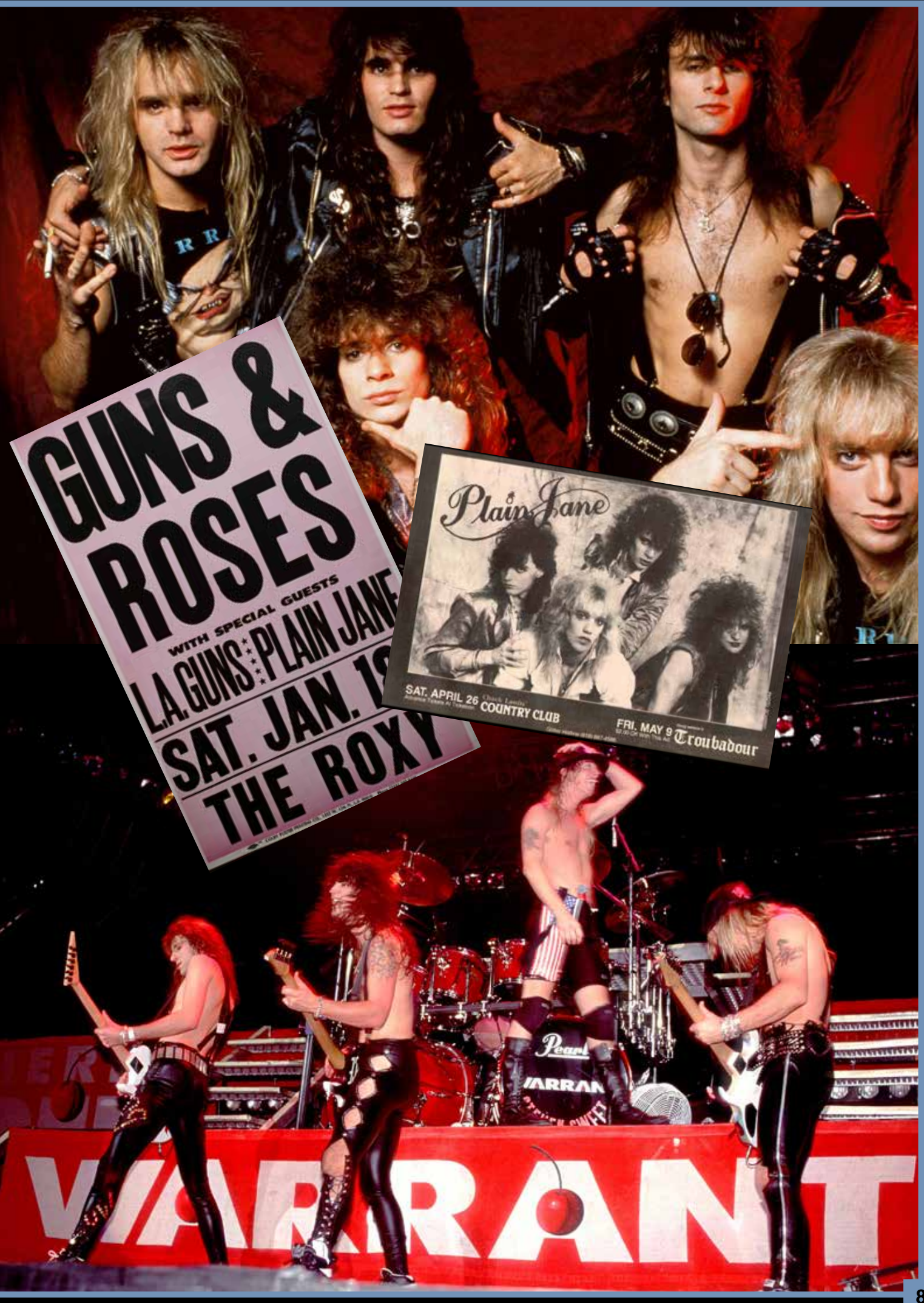
> "MY LEGACY IS 'CHERRY PIE'. I'M THE 'CHERRY PIE' GUY. I COULD SHOOT MYSELF IN THE F*CKING HEAD FOR WRITING THAT SONG."
> **JANI LANE**



A relaxed Jani in 1990

IT WASN'T only Brown who had to bear the brunt of Lane's drinking issues, though. His bandmates in Warrant were also having to deal with Lane's erratic behaviour out on tour. "I'd wake up in a hotel or on the bus somewhere only to be told that Jani had gone and no-one knew when he was coming back," guitarist Erik Turner told me. "No phone call, no band discussion, nothing. He did it at least once on the first tour and as the years went by it became a more frequent occurrence and only got worse over time. But he'd come back and act like nothing had happened." ►

Photos: IconicPix/William Hames; Getty Images/Marc S Canter; Getty Images/Paul Natkin; Getty Images/Ebet Roberts


GUNS &
ROSES
WITH SPECIAL GUESTS
L.A.GUNS PLAIN JANE
SAT. JAN. 19
THE ROXY
Plain Jane
SAT. APRIL 26 COUNTRY CLUB
FRI. MAY 9 Troubadour
Pearl
VARRANT

UNCOVERED

WARRANT'S DEVIL-may-care party image many not have been a fair reflection of the band's reality, then, but they were still riding high. At least until the grunge explosion that overwhelmed the industry in the wake of Nirvana's 1991 album, 'Nevermind'. That put all of hair metal's big hitters on the back foot – and Warrant were no exception. Suddenly nobody wanted pretty boy, radio-friendly rockers any more. "It was shocking," Warrant bassist Jerry Dixon admitted to me. "It was like, 'what the hell happened?' All of a sudden it was over – and it was a giant slap in the face. We'd been pampered and successful and within a few years nobody would pick up the phone." Warrant's 1992 album 'Dog Eat Dog' was a brave attempt to assimilate the new spirit of the time. Indeed, many hardcore fans believe it's the band's best recording. But it was hopeless. Warrant couldn't escape their past and the days of unbridled success were over.

> "JANI DRANK TO EXTREMES LIKE NO-ONE I'VE EVER SEEN. BUT HE WAS VERY PASSIONATE AND OPTIMISTIC ABOUT HIS LIFE, HIS MUSIC, HIS FAMILY AND FRIENDS."
> **BOBBY BORG, WARRANT DRUMMER**

JANI LANE and Bobbie Brown's daughter, Taylar, was born in 1992, but the marriage was already rocky by then and the couple split in 1993. The stress of dealing with Warrant's disintegrating popularity didn't help the singer's state of mind any. Nor did two difficult personal traumas. Warrant's manager Tom Hulett died of cancer in 1993 and then Jani's dad Robert passed away in 1995. Lane first left Warrant in March of 1993, but soon returned to the fold in September of the same year. The band was also dropped by record label Columbia that year and there followed a lost decade as various band members came and went. Lane hung on for 1995's 'Ultraphobic', 'Belly To Belly' a year later and 'Under The Influence', an album of covers in 2001. He married for a second time in 1996 to Rowanne Brewer, who had actually dated Donald Trump six years previously, and had another daughter, Madison, in 1997.

LANE RELEASED a solo album, 'Back Down To One' in 2003. It didn't light any fires, and according to the singer's Wikipedia entry, shortly afterwards he was admitted to rehab. While this is entirely possible (though we couldn't confirm it), Lane was at least still performing with Warrant on the 2003 'Rock Never Stops' tour alongside Whitesnake, Kip Winger and Slaughter. He even gave interviews at the time where he seemed relaxed and sober. However, Lane quit Warrant for a second time in January 2004, his second marriage to Rowanne Brewer ended a year later, and in 2005 he appeared looking flabby and out of shape on the TV reality show, *Celebrity Fit Club*. He worked hard on the programme and lost 10 kilos, but by 2006 things appeared to have taken a serious downward turn. When he was interviewed on music TV channel VH1, drink in hand, Lane looked bloated and unwell. In a sad interview he claimed to "hate that song [*'Cherry Pie'*]. My legacy is 'Cherry Pie'. Everything about me is 'Cherry Pie'. I'm the 'Cherry Pie' guy. I could shoot myself in the f*cking head for writing that song." The singer seemed genuinely at the end of his tether, and while he later claimed to be "happy as a clam" to have written the tune, there was clearly something about the song's success that didn't sit well with him. Jani did manage to put together a supergroup of sorts with some other '80s rockers, called Saints Of The Underground. An album, 'Love The Sin, Hate The Sinner', appeared in April of 2008. But it was clear that Lane's career was in the doldrums, as was his morale...

THERE WAS, however, what appeared to be good news just around the corner. Twenty years after Sunset Strip hair metal mania was at its height, and with nostalgia for the bands of that era finally kicking in, Warrant announced that Jani was returning to the band and dates were announced. But by 5 September 2008 he was out once again, with a non-committal press release announcing that the singer would "no longer be performing with Warrant." Bobbie Brown was much more forthcoming about what had happened. "Warrant tried so hard to get it right and Jani f*cked the whole thing up with his alcoholism," she said. "Not intentionally, but just because of his disease. Warrant had a lot riding on that so they just had it with him and his shit, and replaced him. The first show in he was f*cking up and it was all over the Internet – and that's those guys' livelihoods now."

IN AN interview on *The Johnny Dare Morning Show*, in Kansas City in May 2009, just a month before Lane was busted for his first DUI, it appeared that the singer had at least recognised he had a problem. "It's just a matter of deciding you're done," he claimed. "You have to go, 'You know what? I'm done with this. I don't like feeling like this, I don't like living like this.' And it's also nice to get the creativity back, which is impossible to flow when you're unconscious." That creativity subsequently flowed

into appearances fronting Great White in the summer of 2010, when Lane filled in for singer Jack Russell, who was recuperating from surgery for a perforated bowel. In June of that year he gave another interview where once again he spoke candidly about his troubles with alcohol. "The last year," he said, "I've suffered some consequences from drinking that I've never suffered in my entire life. It's really made me take a step back and go, 'Is this how you want to continue? Is this how you want to finish up?' The answer is no."

SADLY, THE answer wasn't really no at all. On 23 July 2011, interviewer Eddie Trunk met up with Lane, Stryper vocalist Michael Sweet and Faster Pussycat frontman Taime Down in LA. They were there to record an episode of Trunk's retro *That Metal Show* for VH1. "He seemed very thin, almost frail," said Trunk. "I asked him how long he'd been sober and he said it was eight weeks. I think he completely understood that he'd been to the well a number of times with Warrant, and as tough as it was to see someone else [*former Lynch Mob vocalist Robert Mason*] singing his songs, he'd struggled and he'd made his own bed, resulting in his being out of his band. But I had no inkling about what was about to happen." Less than a month later Jani Lane was dead.

OF COURSE tributes came pouring in for the singer. Nikki Sixx, Slash, Bret Michaels and Sebastian Bach were just some of his '80s contemporaries to offer up their condolences. In amongst the tributes, however, there were also refusals to comment and off-the-record asides that were less than complimentary. Reporting for *Spin* magazine, Steven Blush said that on more than one occasion he'd been told, "I'm probably not the right person to say something nice about Jani Lane." Bobby Borg, who had played drums with Warrant in the '90s, offered up an unflinching assessment of his former bandmate. "Jani drank to extremes like no-one I've ever seen and went into a super dark place from which his bandmates, friends, and professionals could do nothing to save him. But he was very passionate and optimistic about his life, his music, his family and friends."

CLEARLY, JANI Lane – who left behind a third wife, Kimberley Nash, who he'd married in 2010 – didn't only damage himself with his drinking. There were many other victims. But for any negative stories out there, it's always easy to find a positive one about this massively talented, yet hugely troubled man. So it's fitting that the final word should go to record producer and executive Dito Godwin, who made the following statement shortly after Jani Lane's death.

"I'VE BEEN working with Jani over the last few months, putting songs together in an effort to supply some of my clients with his incredible songs, as well as putting a record together for him. His passing has shocked and saddened me to the point of tears. The world will truly miss him, and I'm so lucky to have been a small part of his life. RIP Jani Lane."

God's Garden

God looked around his garden
and found an empty place.
He then looked down upon the earth,
And saw your tired face.

He put His arms around you,
And lifted you to rest.
God's garden must be beautiful,
He always takes the best.

He knew you were suffering,
He knew that you were in pain.
He knew that you would never,
Get well on earth again.

He saw the road was getting rough,
And the hills were hard to climb,
So He closed your weary eyelids,
And whispered, "Peace be thine."

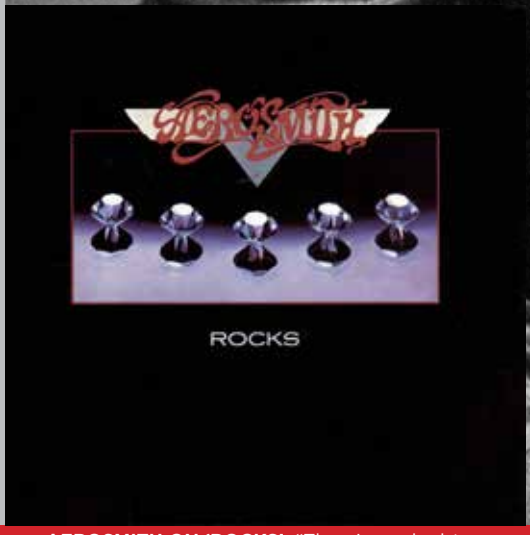
It broke our hearts to lose you,
But you didn't go alone,
For part of us went with you,
The day God called you home.

Jani Lane Memorial Concert
Monday, August 29, 2011
Key Club, Hollywood, California

AEROSMITH - 'ROCKS'

THE BOSTON BAD BOYS' QUADRUPLE PLATINUM 'ROCKS' RELEASE GOES UNDER THE *ROCK CANDY* REAPPRAISAL MICROSCOPE

DATELINE: MAY 1976



AEROSMITH
'Rocks' (Columbia)
Released: May 1976

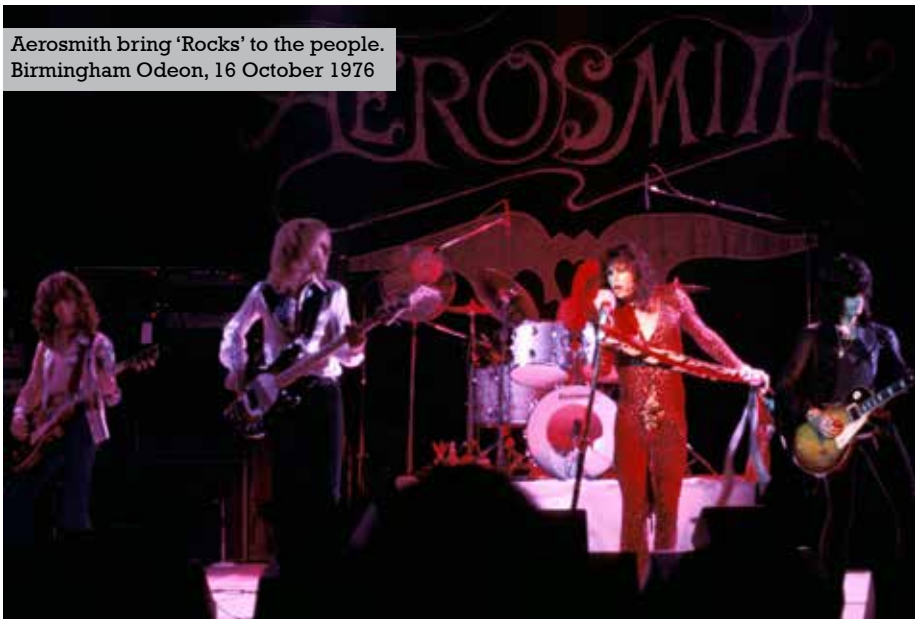
LINE-UP
Steven Tyler – vocals, keyboards, electric bass on 'Sick As A Dog'
Joe Perry – guitars, vocals, six-string bass on 'Back In The Saddle', lap steel guitar on 'Home Tonight', electric bass on 'Sick As A Dog'
Tom Hamilton – electric bass, guitar on 'Sick As A Dog'
Joey Kramer – drums, percussion, background vocals on 'Home Tonight'
Brad Whitford – guitars

TRACK LISTING
Back In The Saddle (Tyler/Perry)
Last Child (Tyler/Whitford)
Rats In The Cellar (Tyler/Perry)
Combination (Perry)
Sick As A Dog (Tyler/Hamilton)
Nobody's Fault (Tyler/Whitford)
Get The Lead Out (Tyler/Perry)
Lick And A Promise (Tyler/Perry)
Home Tonight (Tyler)

AEROSMITH ON 'ROCKS': "There's no doubt we were doing a lot of drugs by then. But whatever we were doing, it was still working for us," – *Joe Perry.*
'ROCKS' FACT: Nirvana frontman Kurt Cobain rated 'Rocks' at Number 23 in his personal Top 50 albums of all time list.

AEROSMITH ALREADY HAD THREE albums ('Aerosmith', 'Get Your Wings' and 'Toys In The Attic') to their name when they started work on 'Rocks'. 1975's 'Toys...' had seen the band ascend to superstar status in the US after 'Sweet Emotion' became their first Top 40 hit and a re-release of the ballad 'Dream On' from the first album climbed to Number 6. The band first started recording 'Rocks' using a mobile truck at The Wherehouse in Waltham, Massachusetts. Aerosmith's *de facto* HQ, the building housed their office and a rehearsal stage. The album's nine tracks were then completed at The Record Plant in LA. Producer Jack Douglas, who'd had a hand in both 'Get Your Wings' and 'Toys', was clear about 'Rocks' and its intentions: "This was a big album for Aerosmith," he said. "It had to make a big statement about how loud and hard they were, how unapologetic they felt about being who they were – this brash, rude, sexual, hard-core rock band."

UNDERNEATH THE RAW POWER, 'ROCKS' IS REALLY A CONFESSIONAL RECORD.



Aerosmith bring 'Rocks' to the people. Birmingham Odeon, 16 October 1976

BY MODERN standards you might argue that 'Rocks' doesn't make the grade, production-wise. It's a little muddy at times and lacking some crunch at others. But what is undeniable is that it has warmth in its grooves. It's a very human piece of work. Underneath the raw power that the band bring to the like of 'Rats In The Cellar' and 'Sick As A Dog', 'Rocks' is really a confessional record. Tyler sings of "losing my connection" in relation to the death of the band's highly valued drug dealer in New York. Perry explains 'Combination' as "about heroin, cocaine and me." "*Walking on Gucci wearing Yves St. Laurent/Barely stay on 'cos I'm so goddamn gaunt*." 'Last Child', meanwhile, partly talks of the band's fears of bringing a dose of something nasty back from the road for wives and girlfriends: "*Yes sir, no sir don't come close/ to my home sweet home, can't catch no dose*." It's pretty gritty stuff; shining a light on the personal wreckage that Aerosmith's climb to the top had created. 'Rocks' is still an incredible record more than 40 years after its release, precisely because it still conjures up powerful images of a band that's dangerously close to being sick and tired of being sick and tired. Aerosmith's tight relationship with drugs may have influenced the album's title – and its cover too. While the five gems on the sleeve offer a literal interpretation of 'Rocks', there's more than a chance that the word's additional meaning – relating to rocks of cocaine – may have been much more than a coincidence. A quick shout-out, incidentally, for the superb, yet uncredited band illustration on the inner sleeve of the original vinyl 'Rocks' album.

DESPITE NEGATIVE media critique at the time, millions of 1970s blue collar Americans understood Aerosmith perfectly well. 'Rocks' sold a million copies on release and has since gone quadruple platinum. The public doesn't always know best, of course. But their support of 'Rocks' seems wiser than ever today.

HOWARD JOHNSON

THE 1976 REVIEWS

"If your hard rock tastes were honed in the Sixties, as this band's obviously were, Aerosmith is a polished echo of Yardbirds guitar rock liberally spiced with the Stones' sexual swagger. If you're a teen of the Seventies, they are likely to be the flashiest hard rock band you've ever seen. While the band has achieved phenomenal commercial success, their fourth album fails to prove that they can grow and innovate as their models did." – **John Millward, *Rolling Stone*, 29 July 1976**

"This is a far better album than the surprisingly feeble 'Toys In The Attic' – more juice from producer Jack Douglas and concentrated concert atmosphere from da boys. Trouble is, Aerosmith must be the only musical (I use the term in jest) faction operating the electric circuit who get the melody line from the drummer. Other than that the only ingredients they lack are taste, originality and style." – **Max Bell, *NME*, 3 July 1976**

SLASH ON 'ROCKS': "I weaselled my way into this girl's apartment. She put 'Rocks' on, and I was mesmerised by it... I played it about half a dozen times, completely ignored her, and then got on my bike... She's out there somewhere and I missed it. But it was worth it. That was the record that changed my life."

Photos: Getty Images/Ian Dickson; Getty Images/Andrew Putler

ROCK CANDY REISSUES

A CHOICE SELECTION OF THE LATEST CDS FROM THE LABEL

SAMMY HAGAR – 'All Night Long'

ORIGINAL RELEASE DATE – 1978

LINE UP
Sammy Hagar – guitar and vocals
Bill Church – bass and background vocals
Alan 'Fitz' Fitzgerald – keyboards and background vocals
Gary Pihl – guitars and background vocals
Denny Carmassi – drums

BACKGROUND
Sammy Hagar's live performances were the stuff of legend at this point in his career. Three solid studio albums had helped him carve out an audience eager to lap up his no-nonsense performances – as 'All Night Long' clearly proves. Hagar was performing with a hot band anchored by a rhythm section he knew well from his previous band, Montrose. But the group was supercharged with the addition of guitarist Gary Pihl and keyboardist Alan Fitzgerald, who at one time had bizarrely replaced Church as the bassist in Montrose. 'All Night Long' captures Hagar in full flight, and the ghost of Montrose is never far away as the band turn in electrifying performances of 'Make It Last' and 'Bad Motor Scooter'.

WHAT BASSIST BILL 'ELECTRIC' CHURCH SAYS
"I don't think many people knew this, but Mick Jones from Foreigner was very firmly in the [*guitar*] frame at the time. When he'd been in Spooky Tooth, we in Montrose toured a lot with him and we all got along really well. I'm sure he would have slotted into the line-up with no problem. But Sammy was the leader and he knew what he wanted. Things went well for us at this stage in our career. We were all firm friends and this band was one of the best I ever played in. You can hear how good we were on this album."

TRACKS TO CHECK OUT
'Red', 'Turn Up The Music', 'Young Girl Blues' and 'Bad Motor Scooter'.

MORE BANG FOR YOUR BUCK
The CD is fully remastered and features a 16-page full-colour booklet, and a 4,500 word essay including new interviews with both Denny Carmassi and Bill Church, as well as enhanced artwork and previously unseen photos.

THE WORD FROM RC BOSS DEREK OLIVER
"Hagar's solo studio work had always been just little a bit dull compared to his recordings with Montrose. But this live album shows a dynamic performer at his very best. Most in-concert recordings are compromised by studio fixes, but this is pure dynamite – warts and all. Sammy's performance is truly phenomenal and the energy level is simply through the roof."

KING KOBRA – 'Ready To Strike'

ORIGINAL RELEASE DATE – 1985

LINE UP
Mark Free – lead and backing vocals
David Michael-Philips – lead and rhythm guitar, backing vocals and guitar synthesizer
Mick Sweda – lead and rhythm guitar, backing vocals and guitar synthesizer
Johnny Rod – bass guitar and backing vocals
Carmine Appice – drums, electric and acoustic percussion and backing vocals

BACKGROUND
Formed in California in 1984 by seasoned drummer Carmine Appice (Cactus, Beck Bogert & Appice, Rod Stewart), King Kobra featured vocalist Mark Free (Unruly Child), bassist Johnny Rod (W.A.S.P.) and guitarists David Michael-Philips and Mick Sweda (Bulletboys). The band gained instant attention for their over-the-top look, but there was more to the group than mere image. The music offered a compelling concoction of big and bold riffs, shout-it-out-loud hooks and high-flying vocals.

WHAT GUITARIST DAVID MICHAEL-PHILIPS SAYS
"Carmine insisted that we had to look glam to fit in with the times. But our producer Spencer Proffer believed we should just wear jeans and T-shirts. Carmine was right, though. If you were a band back then going onstage in jeans and T-shirts you looked like a throwback to the '70s. There were some bands in the extreme metal area that did that sort of thing, but we all laughed at them. In 1984 you had to glam up your image to stand any chance of being noticed."

TRACKS TO CHECK OUT
'Hunger', 'Tough Guys', 'Ready To Strike' and 'Piece Of The Rock'.

MORE BANG FOR YOUR BUCK
The CD is fully remastered and features a 16-page full-colour booklet, a 3,000 word essay including new interviews, enhanced artwork and a number of previously unseen photos.

THE WORD FROM RC BOSS DEREK OLIVER
"At the time interest in King Kobra was huge and expectations were high. Veteran drummer Carmine Appice had hand-picked the band members and even devised a unique look – four blondes and one brunette – the opposite of Mötley Crüe, the most successful hard rock band at the time. Why King Kobra didn't take the world by storm is still a mystery."

Photos: Getty Images/Ed Perlstein; Christine Reiff

SALTY DOG – 'Every Dog Has Its Day'

ORIGINAL RELEASE DATE – 1990

LINE UP
Jimmi Bleacher – lead vocals and harmonica
Pete Reveen – lead and rhythm guitar
Michael Hannon – bass
Khurt Maier – drums

BACKGROUND
Formed in Los Angeles during the late 1980s, Salty Dog worked hard at honing their chops, assembling a line-up that would sound very different to what was happening on the strip at the time. The band's style, in contrast to most of their contemporaries, paid homage to the gnarly old blues of the likes of Muddy Waters and T-Bone Walker, but also incorporated influences from the old school rock of Led Zeppelin and Aerosmith, as well as the contemporary cut and thrust of Guns N'Roses.

WHAT BASSIST MICHAEL HANNON SAYS
"There are a lot of mistakes on the sleeve. But when we pointed these out to the label, they refused to correct any. I told them that the Enola Gay [*which dropped the first atom bomb on Hiroshima in 1945*] was actually a B-29 Superfortress Bomber. But what they'd drawn was a B-17. That was a big error. But all I was told by them was that nobody would be able to tell the difference. I met Lemmy and the first thing he said to me was that the bomber on our album sleeve was wrong! I knew it would be noticed."

TRACKS TO CHECK OUT
'Come Along', 'Cat's Got Nine', 'Spoonful'.

MORE BANG FOR YOUR BUCK
The CD is fully remastered, contains four bonus tracks (demo versions of 'Keep Me Down', 'Come Along', 'The Bucket Song' and 'Ring My Bell'), and features a 16-page full-colour booklet, a 4,500 word essay including new interviews with Michael Hannon, vocalist Jimmi Bleacher, and the band's A&R man Tom Zutaut, as well as enhanced artwork with previously unseen photos.

THE WORD FROM RC BOSS DEREK OLIVER
"If you like Guns N'Roses, then you'll love this album. For me it's like a brilliantly original mash-up of Guns, Great White and Muddy Waters. When I first heard 'Every Dog Has Its Day' I was astonished at how fresh it sounded among a sea of hair metal. The band pulled that neat trick off simply by going way back to authentic blues music."

KICK AXE – 'Vices'

ORIGINAL RELEASE DATE – 1984

LINE UP
George Criston – lead singer and inspiration
Victor Langen – bass guitar and vocals
Raymond Arthur Harvey – lead guitar, twelve string acoustic guitar, rhythm guitar and vocals
'Vice' Brian Gillstrom – drums, vocals and responsibility
Larry Gillstrom – lead guitar, six string acoustic guitar, rhythm guitar and vocals

BACKGROUND
This exciting Canadian five piece from Saskatchewan was initially spurred on by British metal acts like Judas Priest and Iron Maiden. The band's intention was to craft a unit that embraced all the cut and thrust of those acts, while injecting their sound with a melodic and contemporary edge. After originally signing to CBS Records in Canada the band was then taken under the wing of Pasha Records in the US, home of multi-platinum sellers Quiet Riot.

WHAT BASSIST VICTOR LANGEN SAYS
"This was our first album, and we were very proud of it. But the label never gave us the support and attention we needed. We felt we did our part, touring relentlessly around America with some of the biggest bands of the time. We went out on the road with Judas Priest, Scorpions, Whitesnake and Quiet Riot. Priest even lent us some of their Marshall stacks when we filmed our video for 'On The Road To Rock'."

TRACKS TO CHECK OUT
'Heavy Metal Shuffle', 'On The Road To Rock', 'Cause For Alarm'.

MORE BANG FOR YOUR BUCK
The CD is fully remastered and contains a bonus track cover of the Humble Pie classic '30 Days In The Hole'. It also includes a 16-page full-colour booklet and a 3,000 word essay with new interviews.

THE WORD FROM RC BOSS DEREK OLIVER
"Produced by Spencer Proffer (Quiet Riot, King Kobra, W.A.S.P.), 'Vices' contains a sterling selection of tracks that put the band at the centre of the mid-'80s hard rock renaissance. The album gives vocalist George Criston room to impress and is a prime example of 24 Karat Canadian rock."

Buy these albums and tons of other great releases at www.rockcandyrecords.com

ROCK CANDY REISSUES

A CHOICE SELECTION OF THE LATEST CDS FROM THE LABEL

BAD ENGLISH – 'Bad English'

ORIGINAL RELEASE DATE – 1989

LINE UP
John Waite – vocals
Neal Schon – guitar
Jonathan Cain – keyboards
Ricky Phillips – bass
Deen Castronovo – drums

BACKGROUND
It was a bit of a habit in the '80s for top musicians to form supergroups. But few were as successful as Bad English. The project mashed up two huge hard rock outfits, bringing together John Waite and Ricky Phillips from The Babys, and Jonathan Cain and Neal Schon from Journey. Drummer Deen Castronovo, previously of Wild Dogs, completed the line-up. Expectations were high and for once this supergroup really delivered the goods, coming up with a cornerstone record that's still revered today.

WHAT BASSIST RICKY PHILLIPS SAYS
"We were on a club tour, and drove into this town looking for the venue. Then we spotted a poster for the gig outside a pizza parlour... except when we looked closer, all of us realised the pizza parlour *was* the venue. That happened just as 'When I See You Smile' got to Number One. So there we were, with the biggest selling single in the country. Yet we were playing a show in the back of a pizza parlour – on my birthday."

TRACKS TO CHECK OUT
'Possession', Forget Me Not', 'When I See You Smile'.

MORE BANG FOR YOUR BUCK
The CD is fully remastered, contains two bonus tracks (the single edit of 'Forget Me Not' and a remix of 'Price of Love') and also features a 16-page full-colour booklet, a 4,000 word essay including a new interview with Ricky Phillips, together with enhanced artwork with many previously unseen photos.

THE WORD FROM RC BOSS DEREK OLIVER
"This is unquestionably one of the best melodic rock albums from the late '80s. No wonder it went on to be a huge platinum seller. The Bad English sound, lovingly crafted by producer Richie Zito, is precise and forceful without ever sounding remotely wimpy. Man of the match? Clearly that has to be John Waite. His voice never sounded better."

MARCUS – 'Marcus'

ORIGINAL RELEASE DATE – 1976

LINE UP
Marcus Malone – lead vocals
Gene Bloch – lead and rhythm guitar
Randall David – lead and rhythm guitar
Jack Weber – rhythm guitar
Tom Bogart – bass guitar
Dandy (Star) Holmes – drums

BACKGROUND
This album is a truly remarkable artefact. Originally issued back in 1976 to little or no acclaim – despite its striking cover art and incendiary contents – the record pretty much sank without trace. But at least British music publication *Sounds* had the good sense to give 'Marcus' a glowing lead review. The music on the album is both accomplished and bold, fusing the grand swagger of Aerosmith with the progressive heaviness of Deep Purple. Featuring wild lead guitars soloing away on some intricately and impressively arranged material, 'Marcus' boasts a bevy of outright classic cuts.

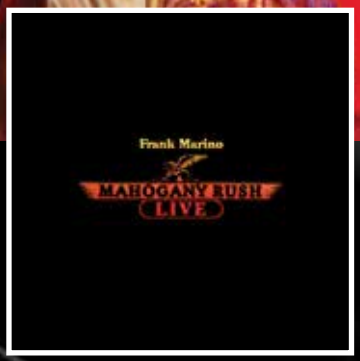
WHAT VOCALIST MARCUS MALONE SAYS
"I have fans coming up to me all the time with vinyl copies of the album, lovingly preserved in shrink wrap. They carefully take off the wrapping, get me to sign the copy and then put back the cellophane. It's a sight to behold. It's so nice for me to know that after all these years that album still means so much to some people."

TRACKS TO CHECK OUT
'Black Magic', 'Salmon Ball', 'Gypsy Fever'.

MORE BANG FOR YOUR BUCK
The CD is fully remastered with a 12-page full-colour booklet, 3,500-word essay about the making of the album, a new interview with Marcus Malone and enhanced artwork.

THE WORD FROM RC BOSS DEREK OLIVER
"This album was ultra obscure at the time. But thanks to the wondrous powers of the Internet we managed to track Marcus Malone down. He was only too happy to give us the skinny on this undiscovered classic. Over 40 years after its original release, 'Marcus' is still one of my all time favourite hard rock albums from the glorious 1970s."

Photo: Getty Images/Richard McCaffrey



FRANK MARINO & MAHOGANY RUSH – 'Live'

ORIGINAL RELEASE DATE – 1978

LINE UP
Frank Marino – guitar and vocals
Paul Harwood – bass
Jimmy Ayoub – drums

BACKGROUND
Born and raised in Montreal, Canada, Frank Marino began his musical career letting it be known that he was channelling the spirit of the late Jimi Hendrix. This was, of course, nonsense. But the Hendrix label stuck, mainly due to Frank's similar guitar playing style. Major chart success eluded him through the '70s, but Marino's reputation as a live performer grew. Harnessing a wealth of strong material, he recorded several dates of his band Mahogany Rush's 1977 world tour to compile this perfectly-balanced album.

WHAT FRANK MARINO SAYS
"We were playing to crowds of something like 20,000 people a night and that was really where we came into our own. In the studio you have constraints, but when I'm onstage I feel like I'm freed up to really take off. I love that feeling of being in my own zone. I lose myself in the excitement of the stage, and can really take hold of a song and explore what the possibilities might be."

TRACKS TO CHECK OUT
'Dragonfly', 'The Answer', 'I'm A King Bee', 'Talkin' Bout A Feelin' and the impressive 'World Anthem'.

MORE BANG FOR YOUR BUCK
The CD is fully remastered, contains two bonus tracks recorded live at the memorable 1978 California Jam festival, features a 16-page full-colour booklet, an original essay discussing the album in detail, and previously unseen photos.

THE WORD FROM RC BOSS DEREK OLIVER
"It will come as no surprise that Frank's guitar is front and centre of this recording, showcasing his incredible fluidity and aggression. Yes, there's an obvious nod to Hendrix, but the overall quality of songwriting and the dexterous support of bassist Paul Harwood and drummer Jimmy Ayoub make these recordings a real treat. This is an authentic live album – no overdubs making it all bright and shiny! – and Frank's endless solos show him in his musical element."

LILLIAN AXE – 'Love War'

ORIGINAL RELEASE DATE – 1989

LINE UP
Ron Taylor – lead vocals
Steve Blaze – lead and rhythm guitars, Casio midi guitar and background vocals
Jon Ster – rhythm guitar, keyboards and background vocals
Rob Stratton – bass guitar and background vocals
Danny King – drums

BACKGROUND
The commercial underachievement of 1988's eponymous debut album from New Orleans act Lillian Axe was a bitter pill to swallow, especially since it was produced by Ratt guitarist Robbin Crosby. Yet it was nowhere near as disappointing as the lacklustre performance of follow-up 'Love + War' in 1989, a record now regarded by many as one of the most accomplished of the late '80s. The songwriting had the courage to lift the band out of the world of generic hard rock Lillian Axe had mistakenly been lumped in with.

WHAT GUITARIST STEVE BLAZE SAYS
"I felt that our song 'All's Fair In Love And War' summed up what we wanted to achieve on this album. It encompassed the ambition and attitude we had in the studio. So it seemed logical to me that we should have it as the album title. It was a little too long, though, so I chopped it down to 'Love + War'."

TRACKS TO CHECK OUT
'The World Stopped Turning', 'Show A Little Love', 'She Likes It On Top', and a cover of Girl's 'My Number'.

MORE BANG FOR YOUR BUCK
The CD is fully remastered and features a 16-page full-colour booklet, a 3,500 word essay with new interviews, and enhanced artwork with previously unseen photos.

THE WORD FROM RC BOSS DEREK OLIVER
"This showcases an edgy band, keen to experiment with arrangements that were way ahead of the competition. British producer Tony Platt (Leppard, AC/DC) presented Lillian Axe in wide screen, accentuating every musical twist and turn."

Buy these albums and tons of other great releases at www.rockcandyrecords.com

ROCK CANDY PICKS

THE STUFF THAT'S GRABBED OUR ATTENTION

DEEP PURPLE 'California Jam 1974'

(earMUSIC)

DVD

WHAT'S THE STORY?
A seven-song sonic smash and grab from the classic Mk III Deep Purple line-up filmed on 6 April 1974 at the California Jam festival. Nine acts appeared at the Ontario Motor Speedway venue, including Black Oak Arkansas, Black Sabbath and ELP. Fully restored and remastered for HD quality, this was one of Purple's first ever shows to feature vocalist David Coverdale and bassist Glenn Hughes. A colossal audience of between three and four hundred thousand witnessed Purple's incendiary performance. It turned out to be a wild and angry gig, the result of a pre-show argument about stage times with the promoter.

BEST BITS
32.38 Keyboardist Jon Lord goes absolutely berserk on the organ during 'You Fool No-One'.
55.02 The Purps launch into a spectacularly manic jam session in the middle of 'Space Truckin'.
70.10 A highly-irritated Ritchie Blackmore decides to attack an unsuspecting camera with his guitar.
72.10 Two minutes later Blackmore is nearly blown off the stage by some overly exuberant pyros.

ANY EXTRAS?
There's a detailed booklet featuring extensive and informative notes from writer Geoff Barton, based on new interviews with both David Coverdale and Glenn Hughes.

SO WHO'S THE BEST-DRESSED PURP HERE?
Easy! Glenn Hughes trounces the competition with his white silk suit, no shirt, stack heels triple whammy! Cool!

Malcolm Dome

STATUS QUO 'The Vinyl Singles Collection 1972-1979'

(UMC/Mercury)

WHAT'S THE STORY?
These 13 heavyweight vinyl 7" singles (27 tracks in all) chart Quo's rise from struggling pub rockers to hard rock superstars. Between 1972 and 1979 the band released a remarkably consistent set of singles, beginning with the powerful and direct 'Paper Plane' and unfortunately ending with the atypical (and frankly not very good) ballad 'Living On An Island'. All singles are presented here in their original sleeves and the vinyl is housed in a rigid lift-off-lid box. More singles box sets from later in the band's career will follow.

ANY EXTRAS?
The box set features a booklet with quotes and chart history on each single, along with a selection of rare foreign covers and memorabilia.

WHAT THE BAND SAY
"I'm not always one for looking back. I like to keep busy and move on. That said, since Rick's death, of course, there's been some time for reflection. This set underlines the creativity and passion that Quo has always been about. Some great songs, and great memories too." – *Francis Rossi*

HIGHLIGHTS
There are loads. With the benefit of hindsight, what strikes you most is Quo's happy knack of being able to attach memorable melodies to their basic boogie musical template. Francis Rossi's vocals gave songs like 'Rockin' All Over The World' and 'Accident Prone' an ear-wormy quality that added a real commercial edge without blunting their attack. If you like your rock that bit harder, though, earlier tracks like 'Break The Rules' and 'Mystery Song' will feel more urgent than later numbers. It's great to hear some above average B-sides that you'd long forgotten about too. 'Nightride', the flipside of 'Down Down', for example, is one of Quo's grooviest riffers. 'You Lost The Love', meanwhile, the B-side of 'Rain', shows that these boys had a much more varied writing style than most ever gave them credit for.

HEAR IT
Check out the band's entire catalogue on Spotify and boogie yourself senseless.

Howard Johnson

Photos: Getty Images/ABC Photo Archives; Getty Images/Paul Natkins

BON JOVI
'Bon Jovi – The Albums'

(Mercury)

WHAT'S THE STORY?
This luscious box set contains every one of Bon Jovi's 13 studio albums pressed on 180g vinyl. All these releases have been remastered under the band's direct supervision, and come with the original sleeve artwork reproduced. Six of the band's albums – 'Crush', 'Bounce', 'Have A Nice Day', 'Lost Highway', 'The Circle' and 'What About Now' – have been pressed on vinyl for the first time. 'New Jersey', 'What About Now', 'Crush' and 'Keep The Faith' are all 2 LP sets. They are also available individually on vinyl, so you can pick the ones you want, if you prefer, rather than having to fork out for the whole set.

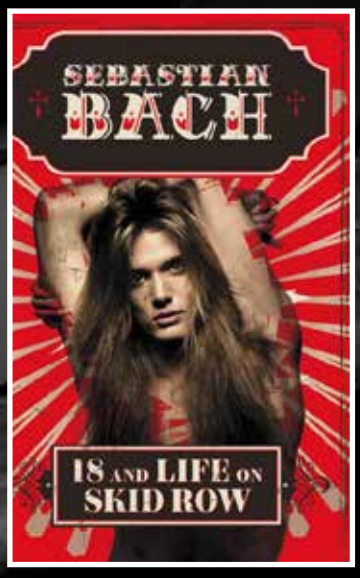
WHAT THE BAND SAY
"What's made our albums work is when the fans make the songs their own. Whether it's 'Livin' On A Prayer' or 'It's My Life' – these people make these songs about *them* and *their* stories, and then, bang-zoom, we're off to the races."
– *Jon Bon Jovi*

ANY EXTRAS
Oh yes indeed. There are five additional albums for a start. Both of Jon Bon Jovi's solo albums – 'Blaze Of Glory' and 'Destination Anywhere' – are present, the latter on vinyl as 2 LPs for the first time. Also included in this mammoth collection is the 2015 compilation 'Burning Bridges'. And to cap it all off there's a new compilation of rarities, curated by the band and simply called 'Extras'. This has tracks spanning the period from 2000 to 2007.

HIGHLIGHTS
For most Bon Jovi fans, the real gems are the first four albums, representing the period when the band were a real hard rock force to be reckoned with. Nevertheless, there's plenty of material on most of the other records to remind everyone why Bon Jovi have been so successful for so long.

HEAR IT
Go for a full Bon Jovi refresher course on Spotify, which has the band's entire catalogue.

Malcolm Dome



SEBASTIAN BACH
'18 And Life On Skid Row'

(Dey Street Books)

WHAT'S THE STORY?
These are Sebastian Bach's own recollections of his crazy, hyperactive life gathered in a hardback book. It inevitably concentrates on his time in the '80s fronting New Jersey rockers Skid Row, when he was the hottest new pretty boy star in town and hadn't yet dabbled in either Broadway performances or TV appearances. It's a bonkers rollercoaster ride featuring lots of wild stories as Bach lurches from one incredible moment of insanity to another.

BEST BITS
The singer's own full-blooded accounts of his many and varied misdemeanours. These include being arrested and shot with a stun gun in Pennsylvania, being confronted by Jon Bon Jovi after slagging him off onstage, and being lectured by Gene Simmons on the evils of alcohol. There are also some enlightening insights into some of his bizarre world views and how he almost fell to his death after climbing out onto a hotel room ledge while off his face.

WHAT SEBASTIAN BACH SAYS
"There is a section on my computer hard drive which is called 'Cut Out Of Book'... This isn't really a tell-all book. It's a tell-some book. I did write down a lot of sex. In my brain, before I wrote it down, I thought, 'This'll be killer in my book! This'll be great!' And then I'm reading it back, and it's like, 'Then she unzipped my fly and reached in for my manhood...' And I'm like, 'What the f*ck? This is like being trapped on a tour bus with Billy Bush and the President. You're, like, a creep! Get this out of your book, dude. This is gross.'"

DOES IT HIT THE SPOT?
It's an entertaining read alright, but at the end of all these pages you don't particularly feel any great empathy for our rock star in residence. Is Sebastian Bach a nice guy? Mmm, that's up to you to decide... But if nothing else, this book appears to confirm that the author isn't exactly trying to win any popularity contests by writing it.

Malcolm Dome

THE INSIDE TRACK

AC/DC photographed in Camden, London, 1979. L-R: Malcolm Young, Bon Scott, Angus Young, Cliff Williams, Phil Rudd

Photo: Getty Images/Fin Costello

AC/DC

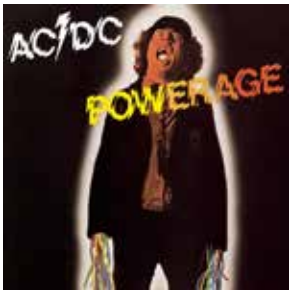
Photo: Getty Images/Jeff Hahne

ANTHRAX GUITARIST AND MEGA-FAN **SCOTT IAN** GIVES YOU HIS PERSONAL LOWDOWN ON THE DC PRODUCTS YOU SHOULD TREASURE – AND THOSE TO AVOID

"IN 1978 I WAS a 14-year-old schoolboy in Queens, New York, hanging out with a bunch of long-haired apprentice metal fans. We'd gather every lunchtime and try to impress one another with our hard rock knowledge, and to introduce our friends to exciting new bands. One of our group, a guy who had the inspired nickname of Golden because of his blond hair, brought in a tape of AC/DC, pushed play on the little cassette recorder and out came 'Rock 'n' Roll Damnation'. I was instantly hooked. Bon Scott's voice simply mesmerised me. I was already playing guitar myself, and listening to lots of hard rock – Kiss, Aerosmith, Deep Purple, Led Zeppelin, Rainbow, Ted Nugent, Cheap Trick, The Ramones. But it was clear to me the minute I heard them that AC/DC had an edge I just wasn't hearing in any other hard rock band.

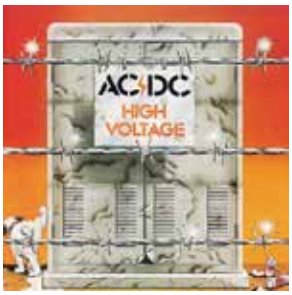
"NOW ALL these years later classic AC/DC is still incredibly special to me for its single-minded sense of purpose. If you want a definition of what hard rock is – and hard rock as a style barely exists anymore – then for me there's only one band to go to. And this is it..."

THE ALL-TIME CLASSIC – 'POWERAGE' (1978)



"ON THE same day that I first heard AC/DC I went straight to my local record store – Moonshine Records – and bought 'Powerage'. After just one listen they became my new favourite band. I loved the way their sound was so stripped down and raw. It was totally straightforward, no frills, and that was what gave it its edge. I didn't hear that in other hard rock bands. I loved the fact that Malcolm and Angus Young's roles as rhythm and lead guitarist were so clearly identified. A song like 'Down Payment Blues' was mind-blowing because of its efficiency. There was no fat, nothing wasted. Not a chord, not a vocal line, not a bass note, not a drum rhythm. The production matched the playing. It wasn't as polished as some of the AC/DC albums that followed, but it really captured the band's essential rawness and attitude perfectly. The next album, 'Highway To Hell', might arguably have had better songs, but there was something about 'Powerage' and the way it hung together that made me love it. Now all these years later I still think the first 'DC album I ever heard remains their definitive statement. I would say that 'Powerage' was the last AC/DC album where they were truly a no-compromise bar band – and that's what makes it so special."

THE ONE FOR CONNOISSEURS – 'HIGH VOLTAGE' (Australian version), (1975)



"IT'S A tough choice, but I'd recommend going back to the band's very first Australian album release. It's a very different album to the US version, also called 'High Voltage', that came out a year later. Only two tracks, 'Little Lover' and 'She's Got Balls', made it onto the international release, which was mostly made up of tracks lifted from the Australian version of the band's second album, 'TNT'. There are only eight tracks on this debut album, and overall it doesn't really sound like the AC/DC that everyone knows now. It's more of a straight-up boogie-woogie and blues record. It's not really hard rock even, and there's a cover version of the old blues standard 'Baby Please Don't Go' to kind of emphasise that. The band hadn't really decided they were going to beef up at this point, but it's still an album I love."

THE ONE TO AVOID – 'BALLBREAKER' (1995)

"I HAVE to be brutal here. There have been some pretty bad AC/DC albums over the years, with maybe two or three great songs on each of them and an awful lot of filler. 'Fly On The Wall' and 'Flick Of The Switch' spring to mind. For me, even 'For Those About To Rock' sounded a bit like a band that was going through the motions. But in my view the poorest of all of them is 'Ballbreaker'. Even the title sounds lazy to me, and the album contains one of the worst ever AC/DC tracks, 'Cover You In Oil'. I mean, come on! It's embarrassing just to say the title of that one! It's a terrible song with terrible lyrics. In no way do I want to be hard on Angus and Malcolm. But, lyrically, Bon had a way of talking about sex that was both tongue-in-cheek and right on the nose. So trying to match Bon, who really was one of the best, is no easy task. Rick Rubin produced 'Ballbreaker', but even he couldn't do anything to save it."

THE BEST BOOTLEG – 'LIVE FROM THE ATLANTIC STUDIOS' (1978)

"TO BE honest, I don't collect bootlegs. But I'll include 'Live From The Atlantic Studios' in this category, because until it was released on CD in 1997 there was no general release to the public, only promos given to industry people. But I'd heard the performance, which had been recorded in New York – my city – in December of 1977, on plenty of bootlegs. I used to sit there listening, imagining myself being in that room with 30 other people watching the band jamming it out. The allure of the music business was right there for me, thinking that if I could get involved I might get invited to things like this. The reality was probably that it was just a bunch of druggy assholes who were only trying to use their position to get girls. But whatever... As far as I know the recording was 100 percent live, yet it doesn't sound all that different from most of the early studio albums – totally raw and electric. 'Live From The Atlantic Studios' is eight tracks of amazing energy."

THE INSIDE TRACK

THE BEST FILM OR VIDEO – 'LET THERE BE ROCK' (1980)

"I'VE GOT to go for this live concert film shot in Paris in 1979 on the 'Highway To Hell' tour. I never got to see the band with Bon, so this is an important artefact. It lets me see, hear and feel what the band was like when he was fronting them. There were very few concert movies around at that time, and this is a weird one, with live footage interspersed with little vignettes like drummer Phil Rudd driving a Porsche 928 and racing bassist Cliff Williams – who's in a bi-plane! There are funny interviews, too. Just to hear the band members speak was amazing. They were such heroes to me that it was like watching aliens from another planet. I loved everything about this film, especially the fact that it feels candid, like a fly-on-the-wall documentary. Even though the band was already quite big, there's a certain innocence about the whole thing that's great."

THE RARITY – 'ROCK GOES TO COLLEGE' (BBC TV Broadcast 1978)

"AS FAR as I know only four of the seven songs shot at this late-1978 gig from the University of Essex in Colchester, England, are available on official releases. But if you can get hold of the whole of this BBC broadcast it's well worth it. It's great to see the band in a small venue, with the kids jammed up to the front of the stage and generally getting hot and sweaty. The band are absolutely on fire here. The versions of 'Rocker' and 'Let There Be Rock' are just fantastic; the energy is off the scale! Bon's there with his shirt off, singing his ass off and it feels like the band are playing right there in your living room. It's a great memento of a band at the very peak of their powers."

Arseing about in the Atlantic Records offices, London 1976. Point of interest: this very office was home to *Rock Candy* Master of Mayhem Derek Oliver when he was hired as an A&R man in 1987

SCOTT IAN'S 'DC PLAYLIST

'DOWN PAYMENT BLUES'
(from 'Powerage', 1978)
"Bon's best ever lyric, which makes this my favourite AC/DC track of all time. '*I've got holes in my shoes and I'm way overdue/ Down payment blues*.'"

'RIFF RAFF'
(from 'Powerage', 1978)
"This song has my favourite AC/DC riff of all time. I play it almost every day, because I use it to warm up my fingers before every gig I play with Anthrax."

'LET THERE BE ROCK'
(from 'Let There Be Rock', 1977)
"I loved this song as a kid, because it had such a great epic feel."

'RIDE ON'
(from 'Dirty Deeds Done Dirt Cheap', 1976)
"This really shows the blues side of the band, and while musically it may not be all that special, Bon's vocal and his lyrics always draw me in and never let me go."

'BACK IN BLACK'
(from 'Back In Black', 1980)
"Has there ever been a more perfect rock song? It's the simplest riff ever written, but Phil Rudd's groove and a flawless production make it a work of genius."

THREE TO AVOID

'COVER YOU IN OIL'
(from 'Ballbreaker', 1995)
"Lyrically lame – and it's not like the music's great so you can forgive it."

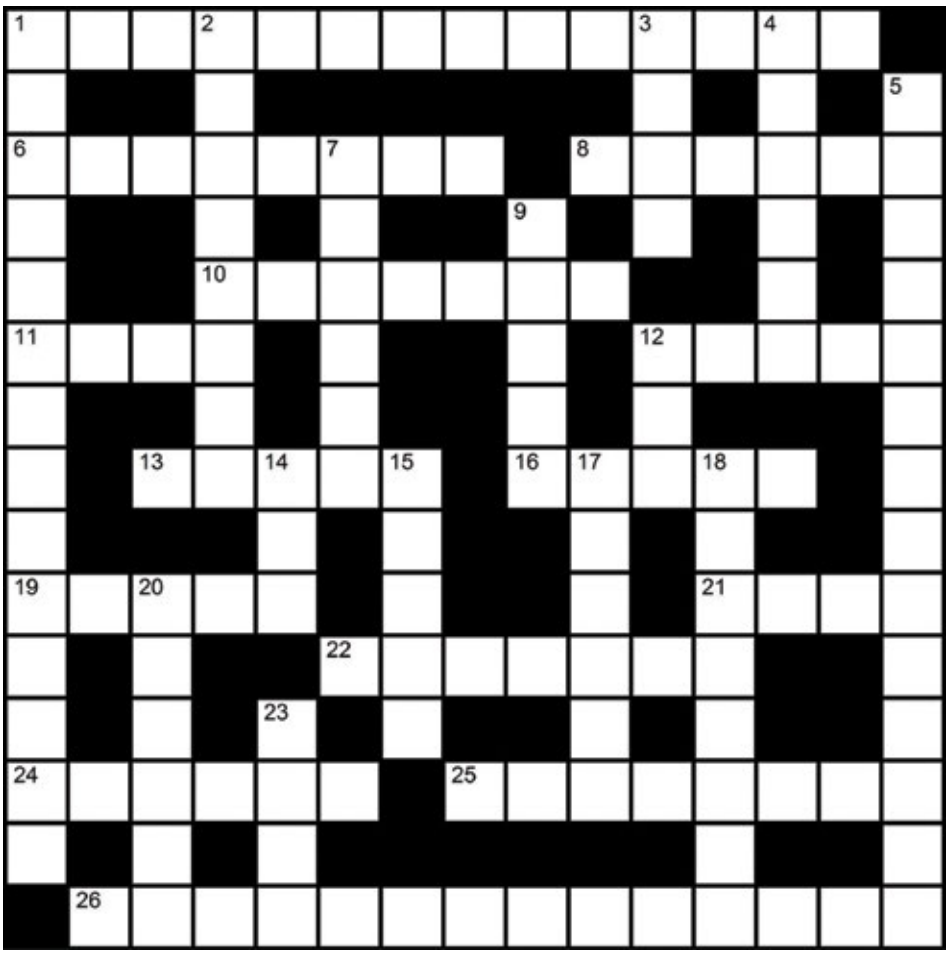
'MISTRESS FOR CHRISTMAS'
(from 'The Razor's Edge', 1990)
"The title says it all. It's just cliché after cliché. Really terrible."

'SINK THE PINK'
(from 'Fly On The Wall', 1985)
"The song that shows that Angus, Malcolm and Brian must have thought clever word play was easier than it actually was. They found out the hard way."

Photos: Getty Images/Michael Putland; Getty Images/Richard McCaffrey

CROSSWORD

Enjoy some good old-fashioned brain-teasing rock'n'roll fun with *Rock Candy*'s crossword. Axl might think it's so easy. We're not so sure . . .



12 ACROSS: THE GODZ

22 ACROSS: HONEYMOON SUITE

7 DOWN: THE BABYS

18 DOWN: POISON

ACROSS

1 Stampede once felt this. (1, 6, 7)
6 Artist whose 1983 debut album featured a song called 'I Can't Stand It'. (4, 4)
8 US band who were 'Out For Blood' in '92. (6)
10 On their 'First Investment' album, Money invited us to ------- Night'. (7)
11 First word of an opening track on a Black Sabbath album! (4)
12 "----- Keep A Runnin'," insisted Ohio rockers The Godz. (5)
13 Last word in title of Don Dokken's 1990 album. (5)
16 "----- I'm A Fool," pondered Eddie Money on 1978's 'Life For The Taking'. (5)
19 Van Wilks cried the Bombay kind. (5)
21 First word in the nickname of a Stray Cats founder. (4)
22 Track from Honeymoon Suite's fourth album, 'Monsters Under The Bed'. (7)
24 Second word in the name of an American glam metal band that tried to 'Take The World By Storm' in 1988. (6)
25 Montrose once made this odd kind of sacrifice. (8)
26 An early '80s album on Atlantic from LA four-piece Fortress. (5, 2, 3, 4)

DOWN

1 The ------ -------- Band released their début, self-titled album in 1969 (6, 8)
2 Frank Czuri's Pittsburgh band favoured the Dirty variety. (8)
3 'Get ---- To It', leered Rhino Bucket on their 1992 sophomore album. (4)
4 Hartlepool metallers White ------, co-founded by Maiden guitarist Janick Gers. (6)
5 The guitarist who appeared on Dio's 'Holy Diver'. (6, 8)
7 The Babys' second album of 1980 saw them '-- The ----' (2, 4)
9 1996 saw Toto vocalist Joseph Williams urge you to '----- Your Heart' on his second solo album. (5)
12 US four-piece AOR act Wise --- tried to 'Sync Or Swim' in 1997. (3)
14 'City --- No Heart', decided Faster Pussycat back in 1987. (3)
15 Clearly not working as part-time ornithologists, Legs Diamond thought peacocks were made of which shiny fabric? (5)
17 The avenue where Bruce Dickinson says you should go "if you're looking for a good time." (6)
18 Poison's favourite location for dirty talk: "Down the --------, lock the cellar door..." (8)
20 US AOR legends Toto miss the rains here. (6)
23 Stan Bush & Barrage discuss the age-old conflict. It's 'Heart Vs. ----'. (4)

For answers go to our website *www.rockcandymag.com*

Crossword by Jason Arnopp.

Photos: Getty Images/Paul Natkin; Getty Images/Michael Ochs Archives; Getty Images/Ebet Roberts

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KING KOBRA - 'READY TO STRIKE'

KING KOBRA - 'THRILL OF A LIFETIME'

707 - 'S/T'

707 - 'THE SECOND ALBUM'

707 - 'MEGAFORCE'

SAMMY HAGAR
'ALL NIGHT LONG'

SURVIVOR
'EYE OF THE TIGER'

SALTY DOG
'EVERY DOG HAS IT'S DAY'

TYKETTO - 'DON'T COME EASY'

NYMPHS -'S/T'

KICK AXE - 'VICES'

KICK AXE
'WELCOME TO THE CLUB'

KICK AXE - 'ROCK THE WORLD'

TKO - 'LET IT ROLL'

TKO - 'IN YOUR FACE'

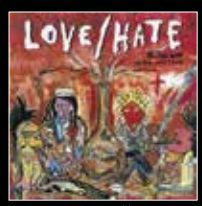
TKO - 'BELOW THE BELT'

RTZ - 'RETURN TO ZERO'

WARTHCHILD AMERICA
'CLIMBIN' THE WALLS'

IRL - 'SHEER GREED'

GIRL - 'WASTED YOUTH'



LOVE/HATE
'BLACKOUT IN THE RED ROOM'

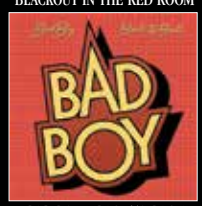
TARGET - 'S/T'

TARGET - 'CAPTURED'

MAYDAY - 'S/T'

MAYDAY - 'REVENGE'

BAD BOY - 'THE BAND THAT MILWAUKEE MADE FAMOUS'



BAD BOY - 'BACK TO BACK'

MARCUS - 'S/T'

ROUGH CUTT - 'S/T'

ROUGH CUTT - 'WANTS YOU!'

HENRY PAUL BAND
'GREY GHOST'

ERIC MARTIN BAND
'SUCKER FOR A PRETTY FACE'

BULLSEYE - 'ON TARGET'

COMING SOON

BAD ENGLISH - 'S/T'

MOTHER'S FINEST - 'IRON AGE'

MAHOGANY RUSH - 'LIVE'

JETBOY - 'FEEL THE SHAKE'

WARRANT -'CHERRY PIE'

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